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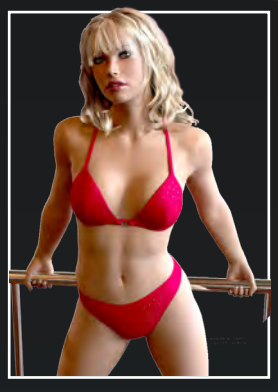
3D Artist

ALLIGATOON STUDIOS

>>Franck Demollière & Laurent Davené on projects old and new



JOAN OF ARC

>>continuing complete monthly tutorial for Maya, Lighwave, C4D & XSI

RICCARD LINDE

>>Art Director for the Battlefield series and author of a new book 'Game art'.

TELEKI RAUL JOSHUA

>>the 19 year old 2nd year student with a seasoned portfolio

ALLIGATOON STUDIOS

>>about their exciting new animation project

contents

www.3dcreativemag.com

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INTERVIEWS
Julien J mortimer
Raul Reznek
Franck Demollière
Laurent Davené

TUTORIALS
Richard Tilbury
Taylor Kingston
Vojislav Milanovich
Luciano Iurino
Giuseppe Guglielmucci
Akbar Gharabigli
Karabo Legwaila

GALLERIES
Erik Ferguson
Linus Hofmann
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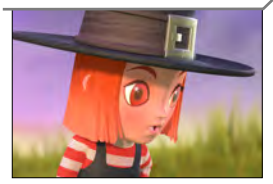
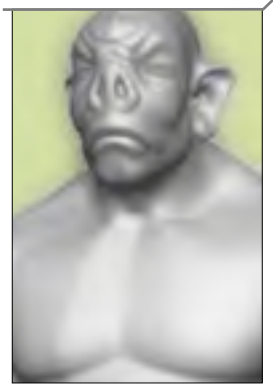




cover story

articles

interviews

tutorials

galleries

competition

editorial

Welcome

to the fourth issue of 3DCreative Magazine
A digital publication for CG creatives around the globe. 3DCreative Magazine focuses on techniques, tutorials, interviews, articles, project overviews and galleries. We do have news and reviews too but we find that these topics are best covered by the online news and CG sites that thrive on daily updates. Our magazine will focus on becoming more of a timeless resource for artists to turn to again and again whether you view it from your screen or choose to print it off.

This Month

Things have been very busy in the studio, collecting all the content for this issue and plannig future issues of 3DCreative, also planning the iminent release of our brand new 2DArtist Magazine! look out for details coming soon. 20,000 have now read the 3DCreative September Lite and Full versions and we are really grateful to all of you for supporting our efforts to make 3dcreative so successful for resources, CG learning and inspiration.

Tutorials

For those of you following the Joan of Arc series, this month we have the Bust Armour, Glove and Hair sections, which means that we are half way through! Our resident artist, Richard Tilbury, finishes his corridor series by instructing on adding wear and tear to the previous scenes. Akbar Gharabigli takes us through his Creature Poly Modeling and the final part of 'Porsche 356' by Karabo Legwaila can be found on page 37.

Interviews

We talk to Julian J Mortimer, Student Teleki Raul Joshua and the two guys who make up Alligatoon Studios of Atomic Monsters fame, Franck Demollière and Laurent Davené.
Also Riccard Linde, the Art Director behind the highly succesfull and genre influencing Battlefield series of computer game titles, talks to us about his work and his new book;- 'Game Art : Creation, Direction & Careers'.

Recruitment

New this month is our recruitment section. After trying our best to think how we can help the community further we decided that surely if we just got everyone their dream job then that would make us the nicest people on the planet ;-). Well, not quite everyone, but check out the vacancies from companies looking for talented artists.

All in all, we are happy with the way 3DCreative is growing, and we will always welcome comments and suggestions from our readers. Please contact ben@zoopublishing.com to give your 'two pennyworth' (an old english phrase for ideas ;-) to help us continue to give you the magazine you want.

Thanks again to all involved with the creation of 3DCreative and to all of you for your continued support.

Ed.

Zoran Cvetkovic

Interview

AN INTERVIEW WITH
JULIAN J MORTIMER

Hi could you tell us a bit about yourself?

Hello there I'm Julian. I'm a 30 year old. From the UK. I'm mostly a modelling and texturing artist, but also do concept design, rigging, animation and some compositing. Mostly focusing on creature work

When did you first notice you had artistic talent?

Hmm I can't say, when I was young that I ever noticed I was particularly good at Art. At school I was very average. It was only once I left School I became interested in art. I started teaching myself how to paint. Thereafter people started commenting on my work. Then I realized, I might actually be quite good.

What first got you started in 3D?

I started doing Computer Graphics by accident really, I was making some simple flash animations for a website back in 2001 and I happened to see some flash movies that someone had used the program called Poser this interested me and I got hold of the program and made a few flash animations using it for another website. At that time someone mentioned the program Maya, a program I had never heard of before, I got hold of the trial of the program and I found it very very interesting and a great challenge. I was mostly selling my work online back then and I decided to take a year off painting to have a go at learning 3D. From then I never really looked back. I taught my self Maya, after about a year I starting getting a few job offers, but did not feel I was good enough to take on professional work. So I continued learning for another year. I now work professionally for a small company in London. Working on films and TV. Mostly creature work. Programs I use are Maya. (never really tried another 3d app), Photoshop, Deep Paint, ZBrush and Shake.

You have created alot of very cool and unique characters, but which character do you feel is your greatest achievement?

That's a hard question to answer, as I'm never really satisfied with anything I do. which makes me try harder and improve my work.

And if you had the time which film character would you like to create?

I've always found some of the characters in the Harry Potter series interesting, and would of been great to of been involved in the making of them for the films. I made a few of the characters myself I few years back these where a Dementor and acharacter called Kreacher. I really enjoyed making them and made them as photo realistic as I could, at that time.

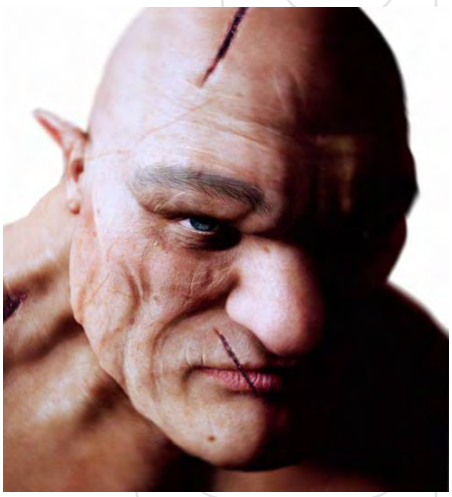
Do you have traditional art experience?

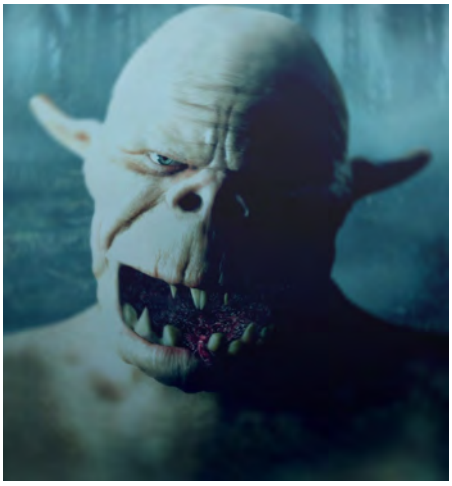
Yes I have a long backround in what you might

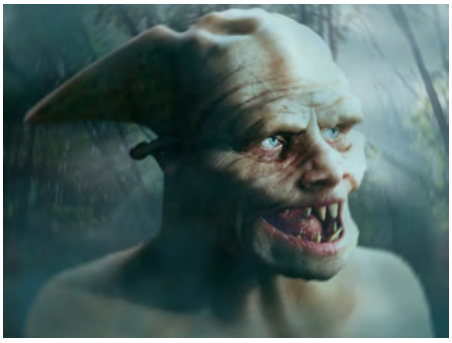
call traditional art, I actually left school when I was 15 with no qualifications what so ever, and probably not much of a future. I had problems at school and my parents did not know what to do with me. It was just one day when I was 15 I was bored and had nothing to do, my sister was painting so I decided to give it a go as well. From that day I started to get more and more interested in art. I would spend all day every day painting. Mostly focusing on water-colors. I use to really enjoy studying old masters paintings. By the time I was 17. I was making a living selling my pictures in various galleries around where I live. Then I worked professially as a watercolour artist for the next 10 years, until I became interested in CG

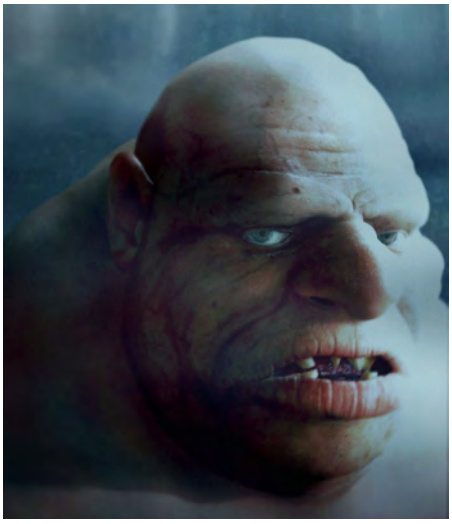
Which part of 3D to you enjoy doing the most?
My work mostly involves designing and making creatures. which is what I enjoy the most. My favourite part of the pipeline would be model-ling

How long would you normally spend on the conception of a creation before you start modelling it?
When i'm asked to make something, I usually use a mixture of mediums for this. Sometimes I might do some sketches then scan them in, for painting over in Photoshop, or I might make a quick 3D model for painting over. I usually









come up with as many different concepts as I can with in the time, then just see which ideas they like the most. Once I have a final design I build the base model in Maya and if I have time I would then do high quality paint over to get a good idea for the textures and what the final version should look like. From then on, it depends what type of creature i'm making to what other programs I would use. If it's a creature that requires heavy displacement I would use ZBrush for detailing and Renderman for the final rendering. For a smoother skinned creature, I might just use Photoshop and Deep Paint for textures, and Metal Ray for rendering.

What would be your ideal job?

My ideal job would be working for a big studio, working on a film with a good budget with some interesting creatures, and working with a good team of artists

What and/or who inspires you?

Artist's that have really developed there own style and look to their work, I really admire.
I also admire technical CGI people, as I'm not technical minded at all. It's great when your working in a team with some good technical people. I can just focus on my work

Where do you see yourself in a 10 years time?

That's a really hard question, who know what the CG industry will be like in 10 years. I would just hope, i'm still working for a good company and still learning and enjoying my work.

What is one piece of advice you would give to any artist looking to get into 3D?

For anyone just starting out it can seem quite daunting at first and it's getting more and more competitive. You have to be prepared to work hard, for a creative artist, try and focus on getting your own style and look to your work, so your stand out from the crowd.

INTERVIEW BY CHRIS PERRINS

Riccard Linde

Senior Art Director of Digital Illusions CE (DICE) and Author of the new book "Game Art: Creation, Direction, and Careers"

Riccard Linde

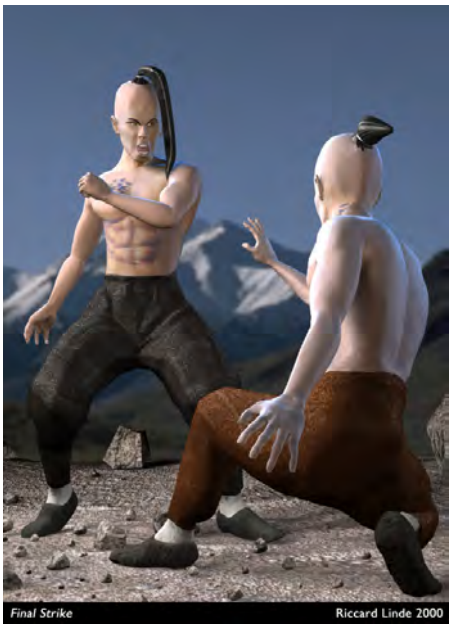
Senior Art Director / Author
Digital Illusions CE (DICE)
Canada Studio Size - 50 employees (approx)

Hi, could you tell us a bit about yourself?

My first experience with CG was in 1991, self-taught and born in Sweden. Wrote my first web based 3D tutorial 1995 and won the 3dluvr.com competition 'enter the dragon' year 2000. My game credits include the full series of PC's Battlefield: BF1942, Road to Rome, Special Weapons, Battlefield Vietnam, Battlefield 2, and the newly released Battlefield 2: Special Forces. I'm the author of the book, Game art: Creation, Direction and Careers published by Charles River Media. The last 2 years I have given lectures at GDC and helped out Alias with a road. Please check out www.riccardlinde.com for further information.

What got you to enter the Gaming industry?

I was nine, dreaming of owning a NES system when our family instead invested in a C=64. My youth was spent with the Amiga Demoscene, games, and digital art. The first real attempt to create a full game was made at 16 years of age. Together with four friends, we wrote a fantasy story and I pixilated art for a 2D 'Zelda' type game with expanded game play for the Amiga500. Sadly the support for the Amiga had started to vanish so the project never finished. "Computers gave me a reason to live, but they stole life from me". One day I realized how much I had missed of life by eyeballing the computer screen so I swapped the geeky computer I lived for extensive



travels, parties, army duty, and further art and media studies. Returning to reality, I overlooked my future job possibilities and concluded that games still was an expanding industry, part of our future. Went back to the roots and decided that I should dedicate life to what I once fell so deeply in love with, technical digital art.

Looking back five years, has the gaming industry changed?

Yes and no! Battlefield 1942 core team was very small. We were only nine artists, which three are still in the game industry from what I know. The difference is in-between large and small projects. Small projects gives each artist their own special responsibility, similar to larger projects, but each artist has to be more flexible and be able to pick up other tasks that needs to be done. Today, working on larger titles the larger projects require more structure and better workflows where the organizations are more streamlined to be able to achieve the very best in the industry. Game development can still be a fun, creative environment with

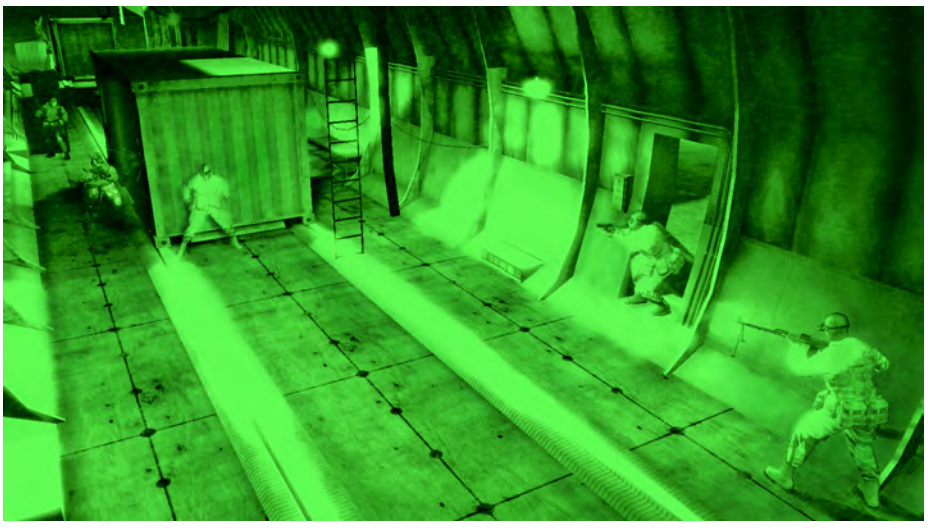
crazy ideas but as the projects gets larger, so does the risks of failure and untried ideas becomes fewer. The old way of sitting in a basement somewhere, having fun and working a bit when you want to is fading away. I believe the industry is maturing and although it is destroying a bit of its soul, it is becoming a reliable income source. After all, the people who grew up and work with games are no kids anymore; we all are or will become adults with responsibilities.

What is your favorite project to date?

Battlefield Vietnam, no doubt! I have always had a great interest in the music and movies from the Vietnam era. The game was all about the Hollywood movie action feeling, where you could hear the music from the huey's while fighting amongst the trees for your beliefs. Artistically we implemented a lot of graphic features new to the gaming industry at the time. Integrating everything together as one product the environment came alive and resulted in something more than a normal collection of art, code, and music put together into a FPS. The project did have some insane crunch times, yet the team spirit was high and I'm sure all people involved on the project will remember the days as good times.

Why game developing, what makes this CG industry so special?

There are still much to add and improve on in the gaming industry, both technically and artistically. That makes each day into an adventure. Let me take a real life example: Our latest creation, BF: Special Forces: Adding night time to the BF series. We've done so in former BF products, but this time we had proper graphic support to integrate it as a complete visual feature, this time it is really dark around you. Artistically and technically the challenge was to get it to work together with the fast pace of Battlefield's Action game style. Game play, performance and cheating had to been taken into consideration. Game play suffered from that it couldn't be to dark as the player would get irritated when trying to play the game and visually it couldn't be too bright as night would appear as day. We also had to be able to protect us from monitor brightness cheaters, as it's a multiplayer online game. Taking all these things into consideration, making a game people can visually interact with makes each day very interesting. Artistically we solved this by implementing aperture adjustment, where the environment adapts your visibility dependant if you are in a dark or light area. Combining Nigh Vision, dynamic shadows, and the aperture



adjustment onto a large

scale outdoor FPS battle I think we managed to push the boundaries for what had been done before.

Working in the gaming industry, does location matter?

I think so, I know a few very skilled artists that lives in popular game cities in USA that have a hard time finding a job as they do not have any former experience, fresh from school. Starting in a smaller studio in a less competitive location, it is easier to grow and learn and get a portfolio. For example: Canada, On, London is a small town with a completely different competition than San Francisco. Yet the town has two large famous FPS studios, DICE Canada and Digital Extreme. Personally I also noticed a large change by moving from Europe to North America, CG communities, conferences and the way I can stay in contact with the industry people. Everything feels more accessible. As the CG industry is restricted in its job locations, it can greatly benefit the person looking for a job to move and try something at another location or country.

Your book; Game Art: What inspired you to write it?

The book is a gift to the artists of this industry. I've spent my whole life next to computers, art, and games. Struggled at times to learn all there is about game development, read so many overcomplicated instructions or verified stuff by testing myself. I thought, what better way to give something back to the industry than showing everyone what I know. The Book is the information used to take me where I am today. Project wise, writing a book, as the perfectionist I am it became more than I had accounted for. I planned, structured and executed upon the book myself. Never have I worked so hard and dedicated so much time on a single personal project, at the same time as having a project at work. I remember skimming through the first half part of the book as I continued writing on the second part, saying to myself - this will not do it at all! Resulting in that I sat down and rewrote large parts of it all a second time, rephrasing sentences that were unclear, removing unimportant sections and added more relevant artistic information. Being a perfectionist isn't always for your own good, that's for sure! The book has been received with great reviews and very good feedback which I'm happy for. It makes all the work that I put down more justified and me happy that artists have found use for the book and its content. And only in my wildest dreams can I imagine that someone one day might tell me I helped him reach his dream a bit quicker.

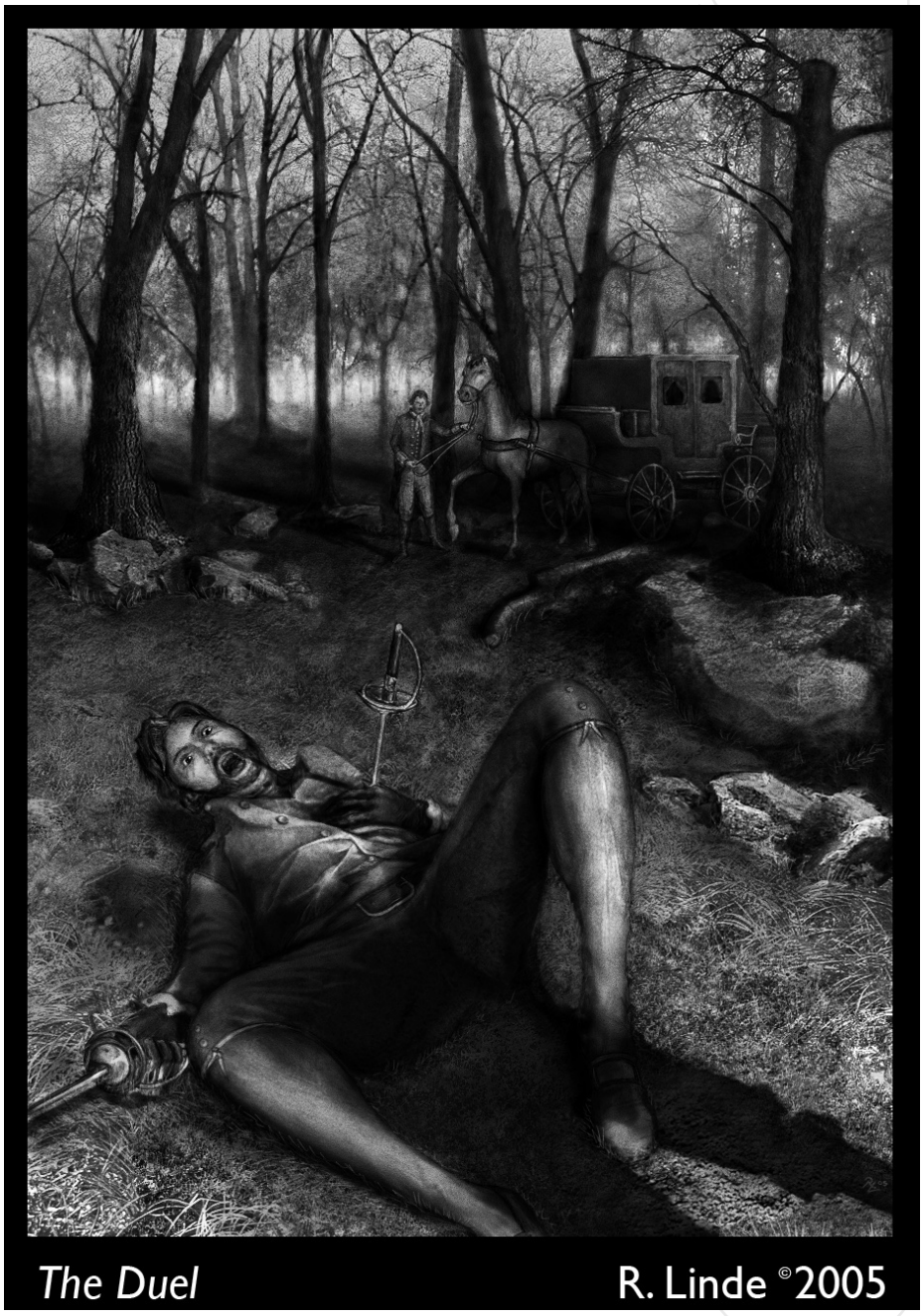
What makes this book unique compared to others out there?

I wrote the book with the intention to support the former generation as well as the next generation consoles. It covers the most basic things to normal mapping and shaders for artists. The content is partly built from today's PC graphic card technology, graphics that is being adapted into the upcoming consoles we'll develop on for the next five years. But more so, the book was meant to work as an idea starter with technical content. Writing a book that can teach someone how express emotions and feelings like Dali, Picasso, and Pollock would be impossible, but helping the artists too connect one plus one should be possible. The Gaming industry is much more technical dominant and restricting than any other CG industry. There are always limitations to what the artists can do. By providing the artists with a visual bridge to the technical side the content can be understood faster and easier. Resulting in that the information becomes more available for everyone. I hope and believe there are a lot of traditional artists that if they play games could be interested in working in this industry if it wasn't for all the technology 'mumbo jumbo'. Hopefully the book can help them on the way. It is a collection of the knowledge gathered and used to help the people I work and created six AAA titles with. The techniques, workflows, and ideas are proven to work and will give structure to an artist work. Working with very artistic people I've noticed that they find the technical aspects boring or frustrating. The book shows the information from an artistic viewpoint and shows how we can maximize the quality of our game art. Creating art visually for games indeed requires an artistic touch. Making it work together with the game design and maximize the art with the technical limitations in mind is a completely different matter and the more you know of it the more integrated and polished will the final product become.

How do you the think the next five years will look with xbox360 and PS3?

There is no doubt that we will be able to create some very stunning visual content on the new consoles. It's also about time, yesterdays consoles have become very restricted compared to the PC technology. As much as I'm looking forward to see the amazing particles, hair and smooth character and parallax displacement mapped objects with anti-aliasing in High definition in our living rooms I don't think they will be a much different from the PC industry to start with. Some games were released for the Xbox360, and they look great. I think we'll see very large improvements as we go along and get to know the systems better. Larger scenes, longer view distances, more effects, nicer objects and more details. The machines should close the gap between the consoles and the ongoing

PC developments for a while. Sadly I do not think game play will change much. Sport games will most likely be the same, physics, particle, and more realistic clothes aside, the new consoles will not give us the changes we saw from the SNES to the Playstation. I think the biggest advantage is that we get a great art performance standard on a developer platform, something we can adapt our workflow and maximize our output towards. The PC has been capable of the new graphic techniques and high definition art for a long time but it's hard to maximize the use on the techniques as the game always have to be backwards compatible with lower spec graphic cards. People owning the latest high-end graphic cards are a very small percentage of the gamers.



Personal work, what do you find stimulating in art and CG?

I've been working a lot the last 5 years and looking back as I've done 3D since 15 years of age, I find it less stimulating to push polygons and move vertices for a few weeks just to get something that exists only when electricity is available. Grown to become more of an expressional artist I find art that doesn't try to communicate anything valid to the viewer of


Never Look Back R Linde'00

less interest. Sadly I find much of today's 3D art being stiff and objective. This is not to say that I have abandoned 3D art, if I had more time I would most likely create own images in 3D again. We cannot deny that workflows in ZBrush and more recent modeling tools have improved drastically since the beginning of the 3D era. At times, I wonder if 3D doesn't needs to take a more expressional direction if we want to expand on the topic 'art'. Agreed that maybe CG or 3D art never were meant to be used for more than just to replicate the real world, orches, fantasy, and un-proportional Characters or objective shapes? But as our classical painters, Raphael, Goya, and Rembrandt concentrating on objective motives, art became more expressional and less objective with time. I have hope in that CG will expand as a tool like a brush or pencil and be used in other ways, as the media is still young.

Where do you see yourself in a 10 years time?

As I love challenges, I hope that I can go for more adventurous travels and meet more interesting people. I have a motorcycle route planned out, starting through Scandinavia, Russia, East Europe, Middle East, through Africa, and then go up on the west coast of Europe to reach Scandinavia again. If for that matter I live on another continent than Europe at the time a similar trip through South America or Asia for some years would be desired. Other than that, ten year is a long time, starting a company would be interesting and possibility as long as I can find the right trustworthy, dedicated people to do so with.

Anything else you would like to tell the readers?

I would like to remind everyone to challenge themselves throughout life as it helps us grow as human beings and as you must have heard many times before: It's all a matter of dedication and to put the available information to use. Everything in life is possible if you really want it to be.

/Riccard


Escape the Pain R. Linde '00

ARTICLE BY : BEN BARNES

Screenshots and art from the DICE / EA games with courtesy from Digital Illusions CE (DICE)

interview

AN INTERVIEW WITH
ALLIGATOON

Studio : Alligatoon

Name : Franck Demollière / Laurent Davené

Job Title : Co-founders / Directors

Studio Size (employees etc) : 2

How was the studio Formed and when?

Alligatoon really is more of a brand name we created to promote our work as animation directors than a full blown animation studio. We both really wanted to get involved with the creative side of animation, creating our own projetcs and such so we decided to join forces and that's how Alligatoon came about.

Alligatoon was founded in june of 2003.

What was your experience (industry or otherwise) before forming / joining the Studio?

F: I worked as a commercial illustrator for a while before joining DuranDuboi as a 3D artist.

L : I worked for 2 years at Digital Animations in Glasgow before coming back to Paris and freelancing for various Cg houses there.

We both started 3DCG around 1996-97.

What Projects have you worked on?

We both worked for a variety of projects over the years from game cinematics and music videos to commercials and feature films... it would probably be a bit tedious to list them all.

As Alligatoon, we worked in 2003-2004 on the Atomic Monsters project which is a concept for

an cartoon Tv series and that we plan to sell to a network some time this century... or maybe the next one.

What are you currently working on?

We're still working on another pilot which is called Kumita and this is another idea for Tv series but, because each episode would be just 15 to 30 seconds long, it was more designed as a funny breather between longer cartoons as part as chidren's Tv identity The soundtrack is still in progress but we should be able to upload it on the web-site pretty soon.. hopefully.

What Projects are being pre pared for the future?

We plan on continuing development on our current properties through more concept work and script writing and also some new shiny marketing material in 3D. So you can definitely expect another serving of Atomic Monsters for 2006...As for brand new stuff, that'll come too but it's still much too early to talk about it.

What has been your favorite project so far? We're fairly happy with what we've done so far but our favorite piece has to be the one that's coming next...obviously.

What kind of Studio atmosphere do you have?

Seeing there's only two of us and that we agree on the majority of the artistic choices that are made, we'd say the atmosphere is pretty laid back. Things obviously tend to heat up at crunch time but no broken bones to show for... yet.

What did you really want to be when you grew up?

Growing up, we both were really into european style comic books so I guess anything that had to do with telling a story with pictures was most appealing to us as a future fulltime job.

If you could re-tell a story on a movie screen, or remake a film using animation, what would it be?

We're not sure we would be too keen right now on trying to remake anything just for the sake of it. We'd have to think about that.

Even though it's probably very hard to come up with something original 100% these days, originality doesn't necesseraly make good entertainment. So we'll just focus on our projects for now and see what we can come up with.

What makes you get up every morning and go to work?

Animation is really more of a passion than a job so sometimes you just can't wait to be in front of the computer with something cool to do. And sometimes you don't.

Whats the Audio track for the studio whilst working?

F: depends.

L: no audio is fine, thanks.

What is your favourite piece of animation?

F : Kuzco, Lilo and Stitch, Monsters Inc., The incredibles, Madagascar.

L : The jungle book, Captain Herlock and Ulysse 31, Akira and Ghost in the shell.

If we spent a day following you around, what would we learn?

That we're monkeys escaped from a top-secret science lab.

What would you change about the studio and why?

Well our biggest problem right now is that we probably need an agent of some sort (the 6"2 supermodel sort preferably) for Alligatoon to be noticed and be taken seriously as a quality content provider. For now we take care of all the promotion/marketing ourselves and we're not sure we're doing such a good job out of it.

But we're trying hard... really.

Carpet or wooden flooring?

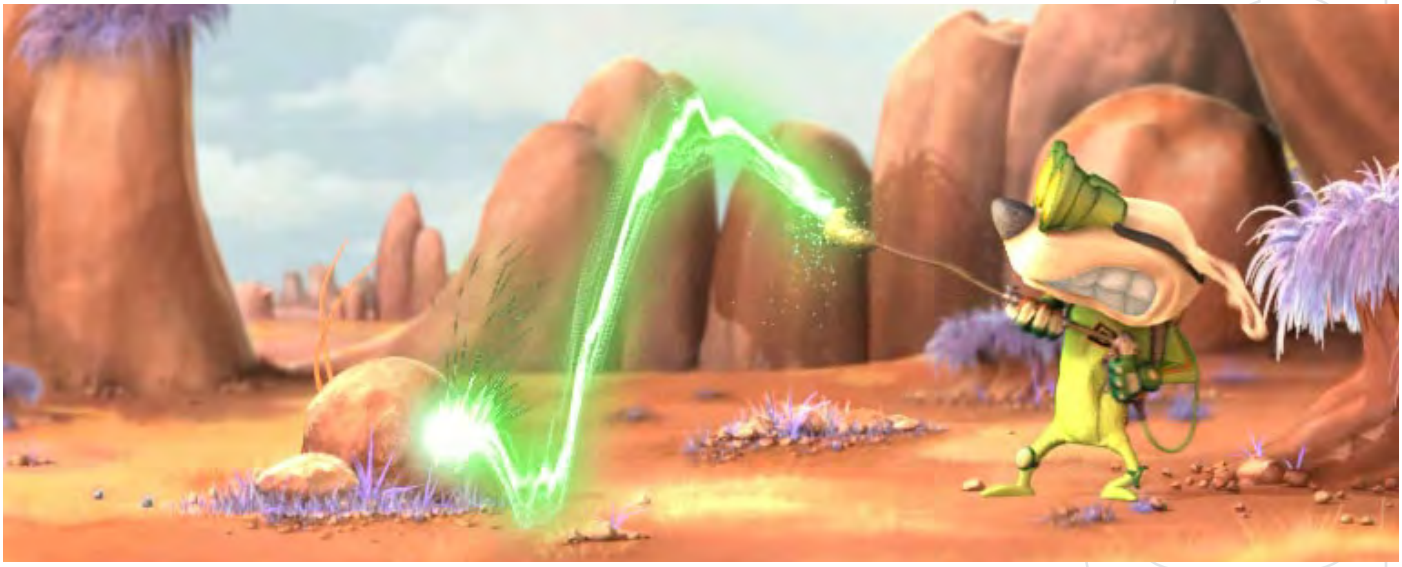
Wooden carpet.

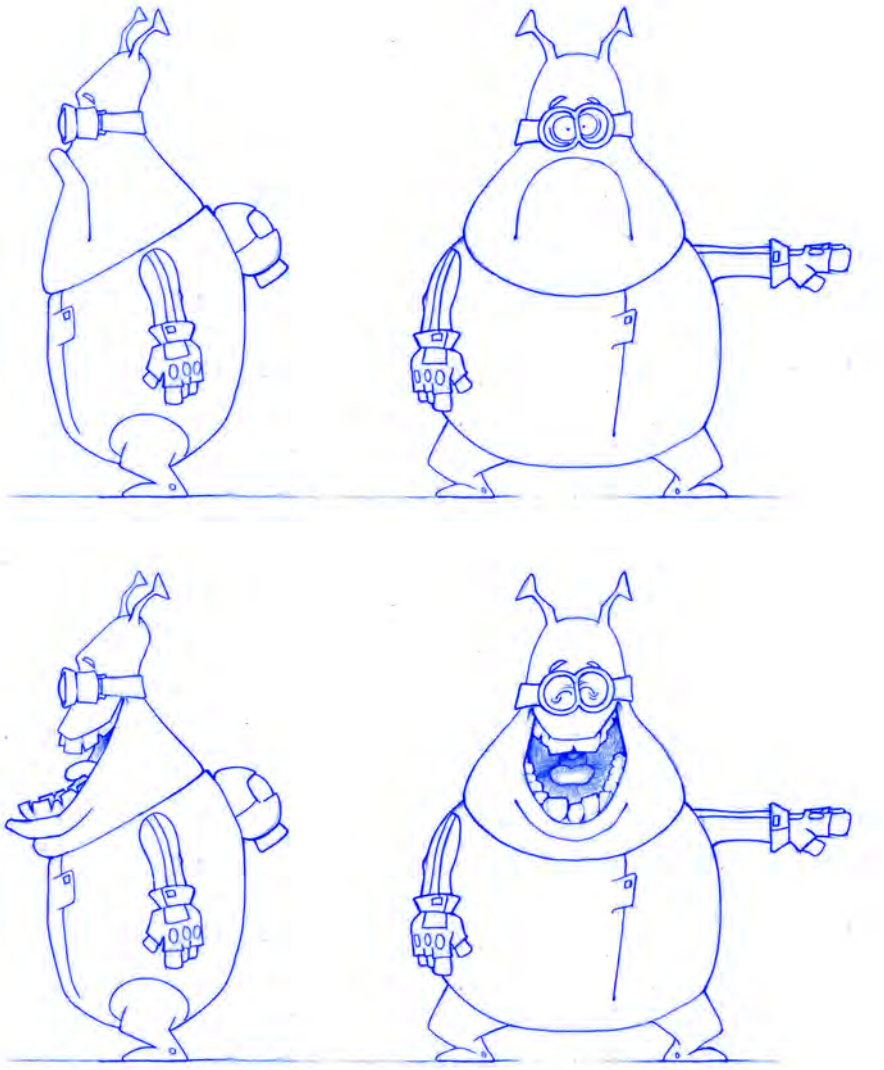
Where did you get inspiration for your last movie from?

We're not sure either Atomic monsters or Kumita could really be called movies but anyway. The inspiration really comes from seeing cartoons as kids (like the looney tunes and the rest) and really enjoying them a lot and thinking maybe we could try and make something like that ourselves and people might just enjoy seeing them.

Also there's a lot to be inspired by these days with Pixar and Dreamworks and Blue Sky coming up with great stuff and even short films you can see on the web that are really well done and kickass.

It's a pretty exciting time for animation junkies.





Ultimate goal?

An Alligatoon feature film....maybe.

Thank you for answering these questions for us.

INTERVIEW : BEN BARNES

Whilst being interviewed by us, what should you really be doing?

Having a nice cuppa with Richard Branson.

Do you think there are too many questions in this interview?

Not at all. Why?

What was in your portfolio when you applied for this job?

The good thing about actually founding something is that you don't have to go through the whole demo-reel thing, which can be a drag at times. You just shake hands, drink a glass of Champomy and ...voilà !

Interview

AN INTERVIEW WITH
TELEKI RAUL JOSHUA

Hi Raul could you give us a brief background and also tell us what interested you about 3d to make you want to do it as a career?

"You must learn your instrument before you can play", someone said. Five years ago I was doing just that, I was on my way to learning what cg modeling is and what it means, four and a half years later I still didn't have a clue :). My name is Teleki Raul Joshua, I'm 19 and in my second year of study at the Architecture University in Romania. 3D captured me from the moment I realized that in this medium I could fully express myself, it was a 'space' in which time seemed to be abstract. I would find myself in front of the pc at 3 o'clock in the morning working on one of my characters, but later I realized that 3D still has a long way to go before becoming something that I can occupy my life with, it was modeling and the feel for form that kept me so close to the computer and to 3D space. Now I have architecture, the art of real space.

How long do you normally spend concepting characters before you start modelling?

It's funny you ask, a few years back I can't really say that I was concepting characters, my projects and works were more like small 'revelations', you know, those flashy images that blur before your eyes before going to sleep. Every day I would get at least 3 ideas, but I was always upset with the fact that I did not have a solid concept, because in my mind there was only the character and his struggle, no scene, no lights, no materials and this has been a major setback for my work up to this point, because through architecture I have begun to see things more clearly and now I know what I must do.

Could you tell us a bit about your modeling technique, software used and the processes involved?

I use 3ds max, and the way I model is by combining spline modeling and sub-div modeling. I always start my models with the splines and never with editable meshes or polys. After the spline cage is done, I add the surface modifier with 0 topology steps (which I believe is the most important aspect of my technique) to it and then convert the result to editable poly or mesh and further refine the model.

What advantages and disadvantages do you find this technique has over other methods

Advantages : good for both organic and inorganic models / flexible / fast / reliable

Disadvantages: slows computer down greatly if cage is very complex / limited to triangle and quad surfaces.

What are your favourite genres and what would be your ideal project to work on?

My all time favorite have been either rpgs, fantasy or AD&Ds if you are referring to games. In arts, I have to say that abstract art has always seemed like the top of the hierarchy for me. If I were to choose a professional project, I would say that nothing would have made me happier than to work on games like Baldur's Gate, but this kind of games are starting to be extinct as the industry grows more and more commercial. If I were to work on a personal project then the product of such of an endeavor would surely not fit into any of the existing genres.

How important do you feel drawing is with regards to the modelling process

The two are obviously connected, but if one has the talent to visualize the final object and to conceive it in his mind without putting it down on paper or using a drawn image to obtain his object, then I believe there is nothing wrong with that. Drawing is very important though because of the physical contact, something that computers can't give yet.

Looking at your portfolio, it appears that you have specialised in modelling. Is this the case and do you recommend honing your skills in one particular discipline.

Modelling has always been the core of my activity and it's influence can be also felt in my architecture, but I believe it is important to be conscious of the fact that once you've conquered one hilltop you must set off to the next. Recently I have been trying to improve all of the skills I had previously neglected: digital painting, texturing, lighting

As you are a relatively young artist, what are your current ambitions?

Right now I am trying to discover the essentials of digital art so later on when I have some time on my hands and computers and programs have become more powerful to try to produce my vision. My current ambition, as I've said earlier, is to reach the next level.

When your not modelling, what other hobbies/ interest do you enjoy?

One of the reasons why my digital portfolio hasn't been growing in last few years is architecture. Not architecture itself, but the University I study at in Romania, which is a time and energy consuming system that doesn't care about the capabilities of the individual and thus does not understand him. This is the reason why I am trying to obtain a scholarship abroad so I can occupy my free time with both architecture and digital art.

What are the opportunities open to other 3D artist in your country (Romania)?

The 3D industry in Romania is pretty undeveloped, but with each passing day I see more things starting to happen and I predict a 'happy' future for this newcomer, it's just a question of time. There are a couple of very valuable people here, but nobody cares and if they do get a job they are underpaid and this is why they end up working for companies abroad.

What and who inspires you as an artist?

Recently the most valuable sources of inspiration for me have been nature and society. These are controlled or uncontrolled phenomena, which if viewed from the right 'perspective' can prove to be priceless.

I have never received inspiration from a single person but rather from the whole community, from the system, from the organism, this is why I can't tell you who inspired me the most, but I can tell you whose work makes me want to push forward.

CG : Besides all the big names everyone know there is : KingMob, Ambient-Whisper, Jonas or recently Subdivme, Pekka (find him on conceptart.org), Amaan Akram, Dragos Jianu and Misu (Romanian artists) , Olli(also on conceptart.org),

Richard Marchand and so many more friends and people I've found over the net.

Architecture: Toyo Ito, Frank Lloyd Wright, Tadao Ando, Rem K., M. Botta, A. Alto, A. Siza, Shigeru Ban, Le Corbusier, Mies van der Rohe, Z. Hadid these are just a few of the big names

Thank you very much for the interview Chris.

INTERVIEW : CHRIS PERRINS

tutorial

Joan of Arc Part 4

We bring you Part 4 of Michel Roger's famous 'Joan of Arc' tutorial in Maya, Lightwave, C4D & XSI, if you are a Max user and this is new to you the original is free and can be found in French as Michel's site http://mr2k.3dvf.net/ and in English at www.3dtotal.com.

INSPIRING

If there has been one single tutorial that has educated and inspired more budding 3d artists than anything else, this complete step by step project by Michel's must be it. The community is in debt to him and in our october issue we interviewed the man himself! The Tutorials are free to download for 3dcreative customers. For security purposes you will need to email

joanofarc4@zoopublishing.com

Including your order Transaction ID number in the body text to obtain your unique password for the download area. Your Transaction ID can be found on your purchase confirmation email and looks like this:

Transaction ID: 95F64640VA466563J

If you do not receive your username / password email, please check that it has not been deleted by any email security systems you may have in place.

click software logo to get password

SOFTIMAGE | XSI

Maya

CINEMA 4D

lightwave

tutorial

THE CORRIDOR

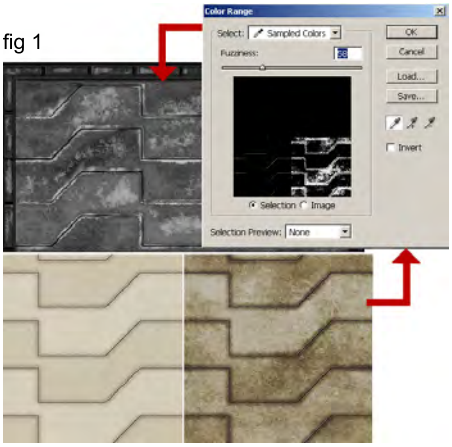
BY RICHARD TILBURY

This month, we finish the corridor series with 'Adding Wear and Tear'

Sci-Fi Scene

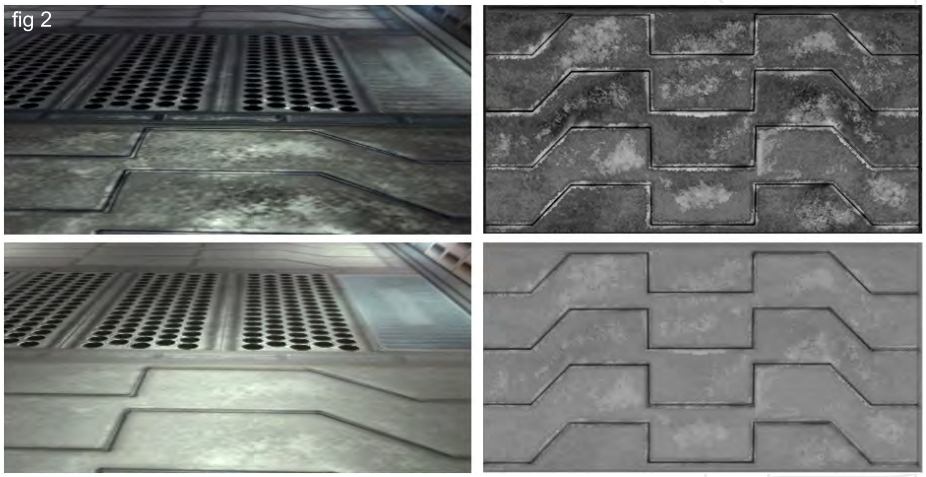
1. This is a real fun part of the texturing phase - applying dirt to age the textures and give the scenes a sense of neglect and thus providing a weathered look. In the case of our Sci-Fi version I decided to give the whole scene a darker look overall and lessen the variation in the textures so as to create a grime ridden appearance and also emphasize the lights. The first step is to replace the floor textures with dirtier versions from the same CD collection on V7 and then go into Image - Adjustments - Colour Range and use a colour picker to select an area of darker pixels on the image as seen in Fig.01. With this selection

fig 1



group done feather it by 1 or 2 pixels to soften it slightly and then use the colour dodge tool to lighten certain areas where you would expect to see a tarnished and worn look, eg. around the grooves. You can see in Fig.01 I have concentrated this method around the joints to create the specular map (a simple duplicate converted to greyscale - top left) You can add further wear following the same process again but by altering the fuzziness slider and choosing different coloured pixels. When we apply our new textures we can see how the changes affect the look of our floor in Fig.02. On the right are the corresponding specular maps with increased contrast on the top version to accentuate the feeling of ageing etc.

fig 2



2. This same procedure is followed when altering all the other main components including the ceiling panels, walls and pipe supports; a comparison of which we can see in Fig.03. Apart from the darker tones the two are very similar except perhaps for the panel in the top right which has been replaced by a more worn version on the CD. Similar to the floor texture you can see in the final renders on the right that the specular map also makes a big difference to the finished look. In the case of something like the pipework it is also a combination of both the colour and specular maps that give us the look we are after (Fig.04 - next page). You can see in the top half of the picture that most of the pipe itself reflects the light due to the higher quantity of white in the specular map. In the more worn version the specular map corresponds quite closely to the colour map and only creates highlights along the weld lines.

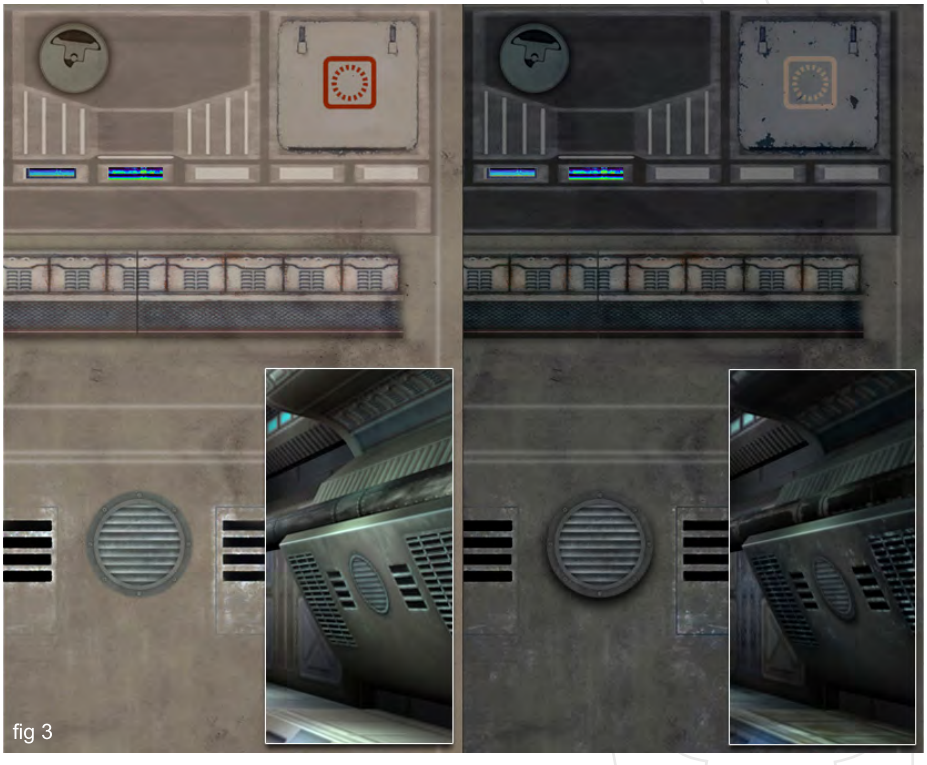
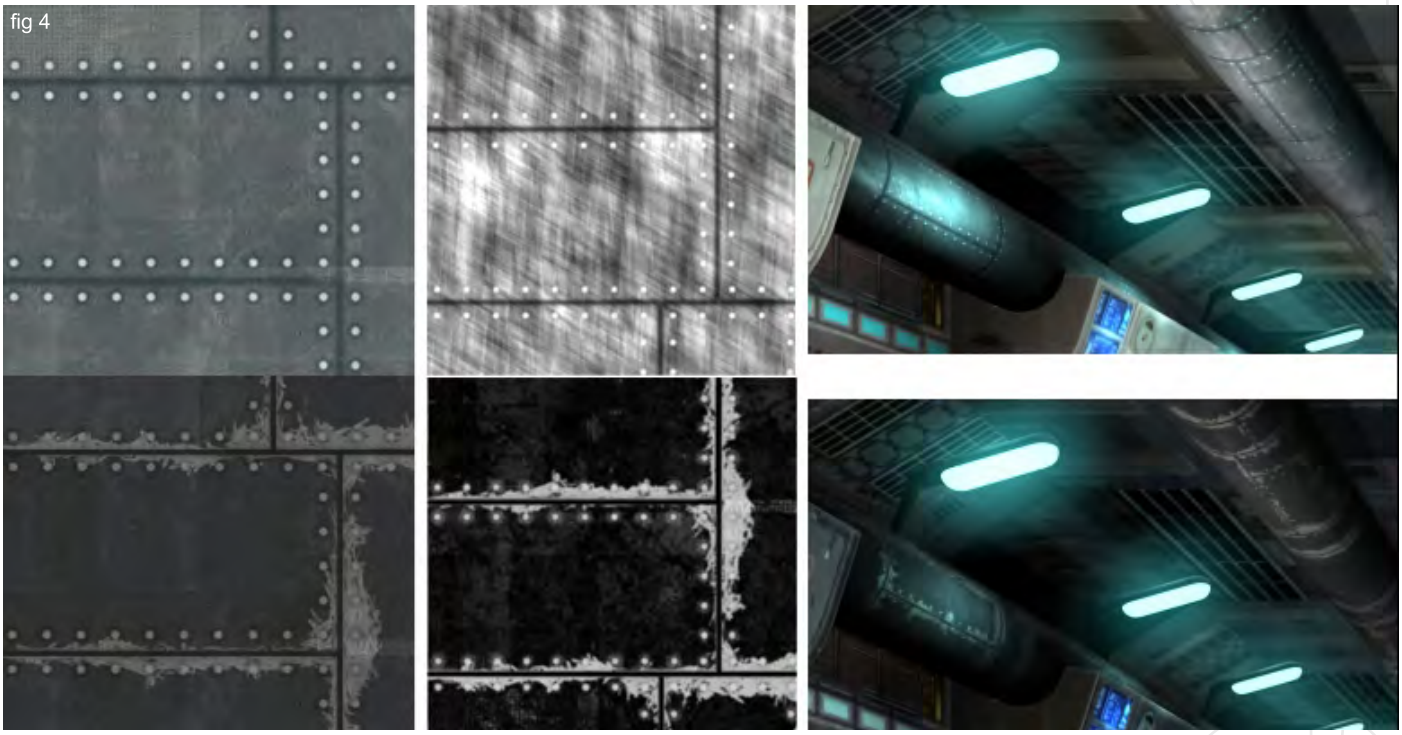


fig 3

fig 4



3. The last important component in the scene that is perhaps the focul point is the doorway at the end of the corridor which in the worn version is no longer red but more significantly has utilised a specular map which I extracted from Total Textures V5 - Dirt masks and Graffitti (seen on the left in Fig.05). The specular map was used to show a worn surface where the paint has been eroded but I also used a worn version of the circular hatch and changed the colour to help compliment the scene. You can see the final version of the scene here in Fig.06.

fig 5

fig 6

Hospital Scene

1. This is certainly the simplest of the three scenes but the one in which the most wear and tear can be observed. The reason why this shows the greatest contrast is that the initial version was very clinical and polished and represented an environment that reflects hygiene. In order to really degrade the scene I incorporated a number of dirt maps from V5 of the Total Textures collection. In Fig.07 you can see the original texture on the far left with the render below and then on the right is the neglected version using the two dirt maps in the center of the image. I've altered the colour of the ceiling panels somewhat to fit with the scene but you can see how effective the dirt maps have been when you compare the final renders underneath. This has essentially been the work pattern used throughout the scene - selecting dirt masks and overlaying them in a seperate layer set to multiply and with the opacity turned down slightly.

2. In the case of the wall on the right I placed a texture of old plaster underneath the wall layer and then using one of the dirt maps as a mask deleted a section of the wall to reveal the plaster underneath (bottom left in Fig.08) By combining a couple of dirt maps I then custom made a layer of grime to go over the wall and tiles and under the vent (bottom right). With these put together we see a very different wall texture to our original (top of the image).

fig 7

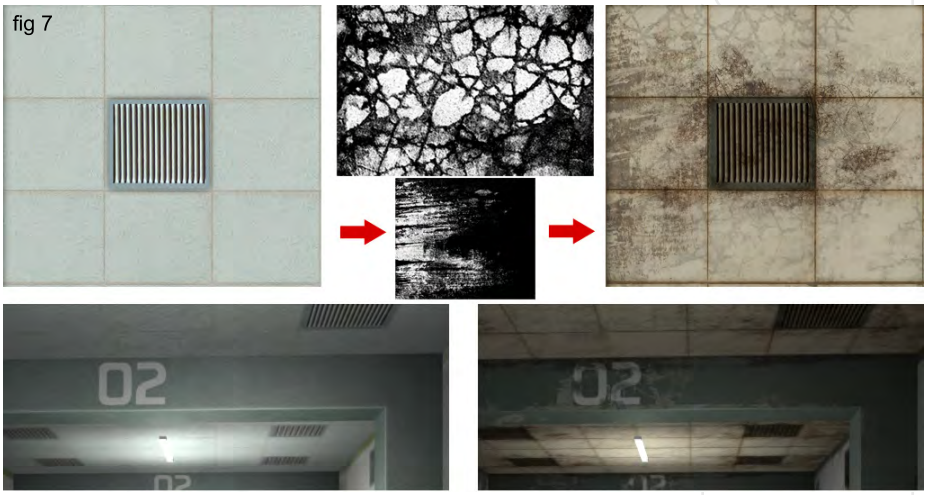
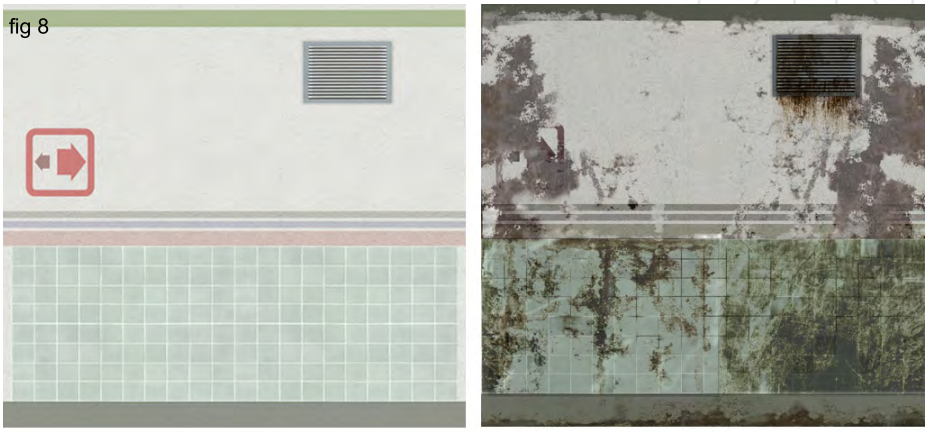
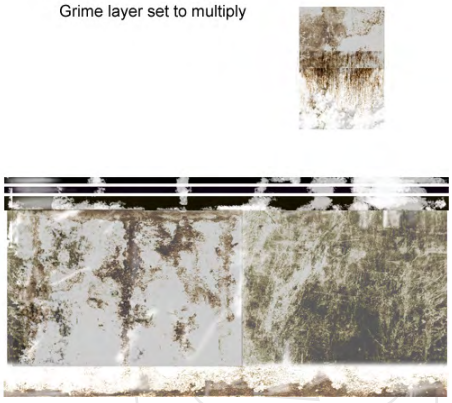


fig 8



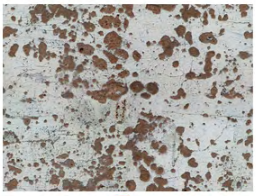
Exposed plaster revealed using dirt mask

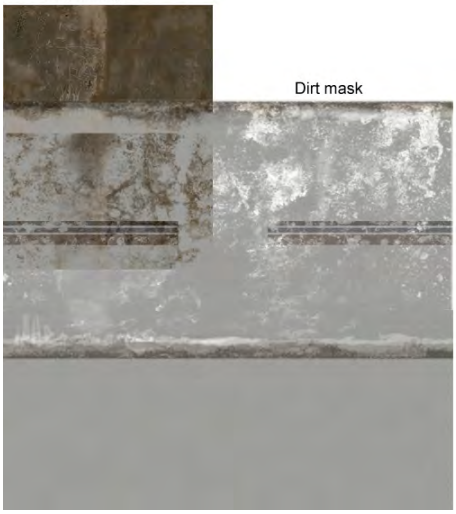
Grime layer set to multiply



3. On the opposite side of the corridor I tried to convey a sense that the walls had been penetrated by extensive damp and that the plaster had deteriorated. For this I combined textures from V6 (Clean Textures), V5 and V2 (Aged and stressed). In Fig.09 you can see the final wall in the top left. Directly below is the dirt mask I used to reveal the plaster layer and on the right of the image is a photo of plaster from the V2 collection that I have used to generate the damp layer across the wall indicated by the arrow. You will notice that I deleted the darker areas and when it is set to an Overlay blending mode it appears lighter on the wall in the final texture above. The floor, concrete pillars and back wall were done in exactly the same way using multiple dirt maps from V5 to add ageing. I used a different plaster texture from V2 on the back wall and for the door I selected a dirt map extracted from a photo of peeling paint from wooden panels which was perfect. The final scene can be seen in Fig.10.

fig 9

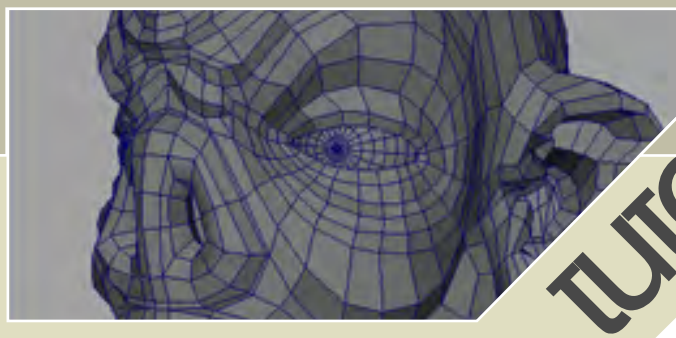




Conclusion

I hope during the course of these tutorials I have demonstrated how by replacing just the textures in a scene, it can have a marked effect on the final render and the overall mood of the image and contribute towards a different quality altogether. The aim of this exercise was to portray a particular scene in two opposing states by simply changing the textures and show how powerful this element can be in a 3D pipeline as well as showcase the Total Textures collection from which all the scenes were composed.

fig 10



tutonal

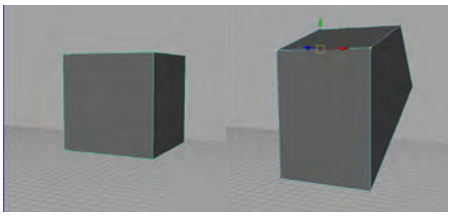
CREATURE

POLY MODELLING BY AKBAR GHARABIGLI

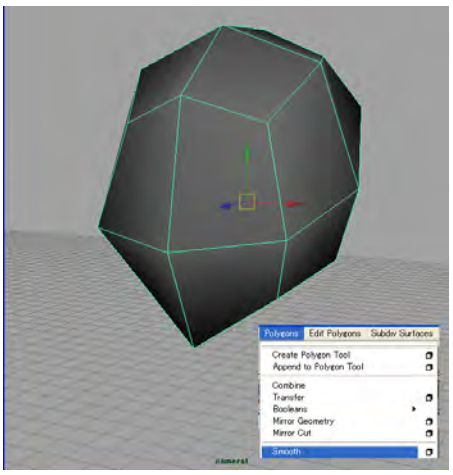
Hello there. Welcome to my creature polygonal modelling tutorial part 1.

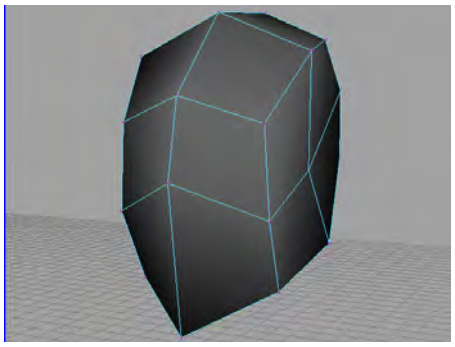
There are different challenges to character design and modelling, so this is just one of techniques that I use here. Im not going to explain every steps and every detail but hopefully this simple tutorial can help you to get the idea to start your work.

1 - Hear I start off with a poly Cube then shape it to add more and more detail. It is a fast start for me. So, select the vertices and move them.

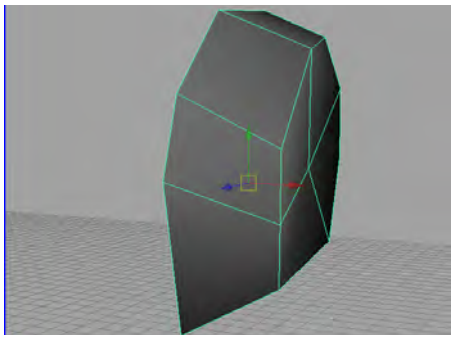


2 - Smooth the box once and forming the shape. Polygons > Smooth

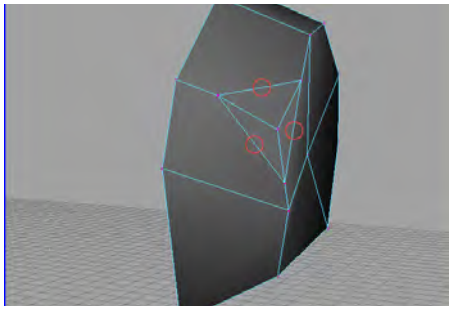




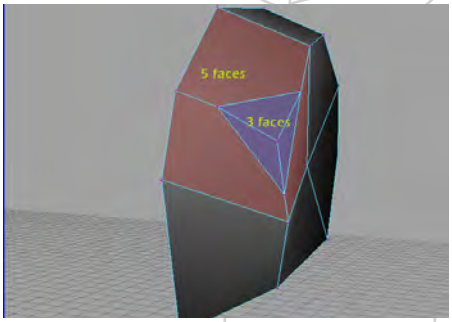
3 - Now I prefer to delete half of my model and work just on one side of it for a moment.

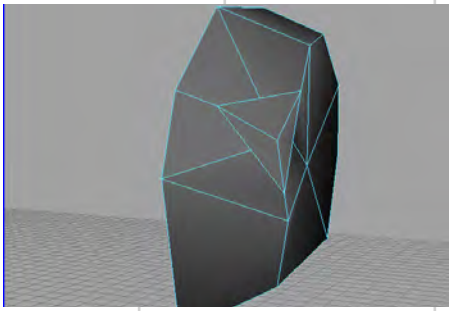


4 - Use Edit Polygons > Split Polygon Tool to add these 3 edges to form part of the eye.

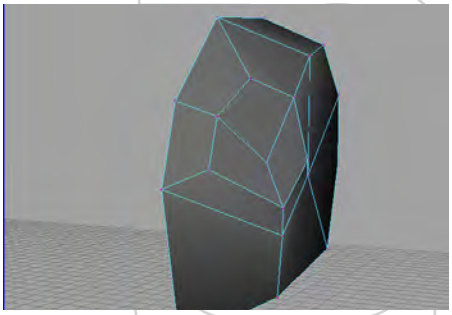


5 - By adding these edges, now I got 3 and 5 faces hear. I always try to keep all faces quad. So now use Edit Polygons > Split Polygon Tool again, and add edges to make them quads.

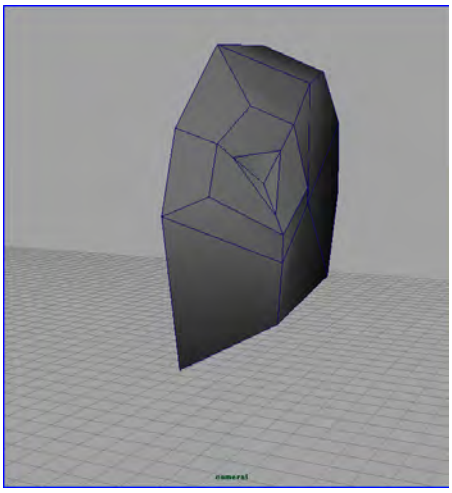




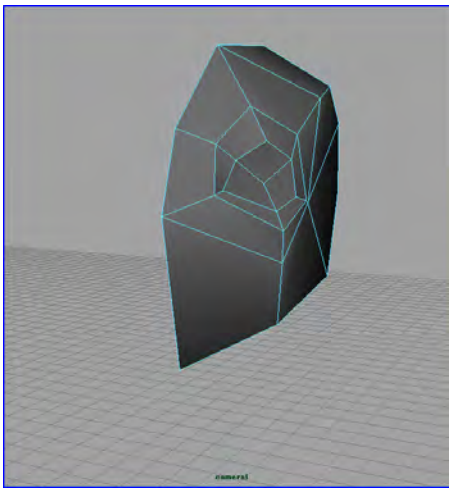
6 - Move the vertices.



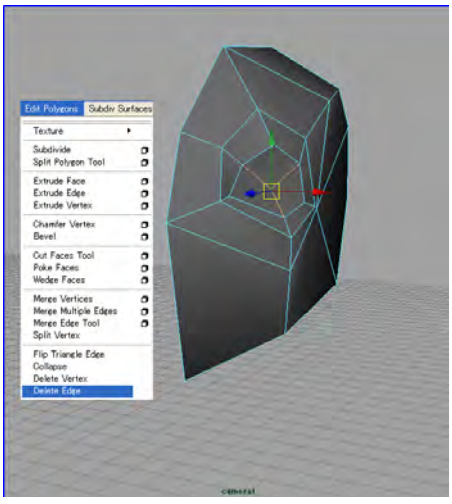
7 - Add more edges. Edit Polygons > Split Polygon Tool



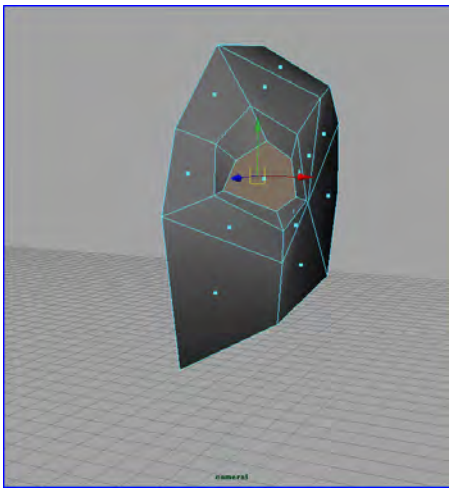
8 - And again, quad the new faces.

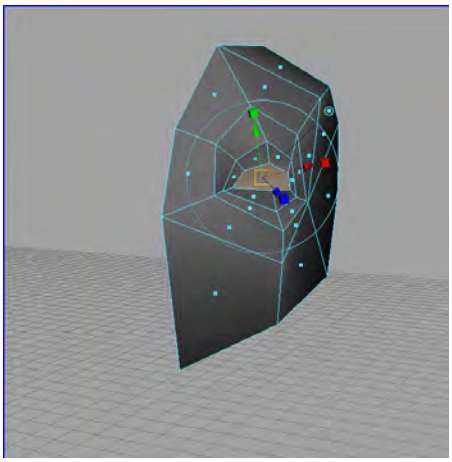


9 - Delete the selected edges. Edit Polygons > Delete Edge

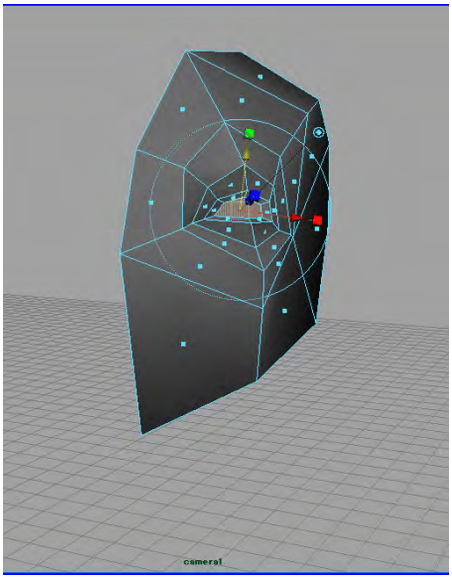


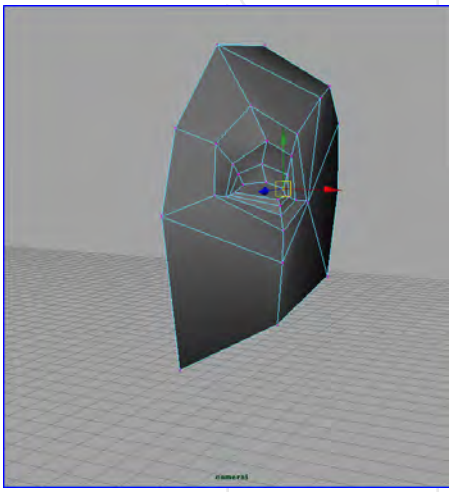
10 - I've extruded the faces to forming the eye. Edit Polygons > Extrude Face



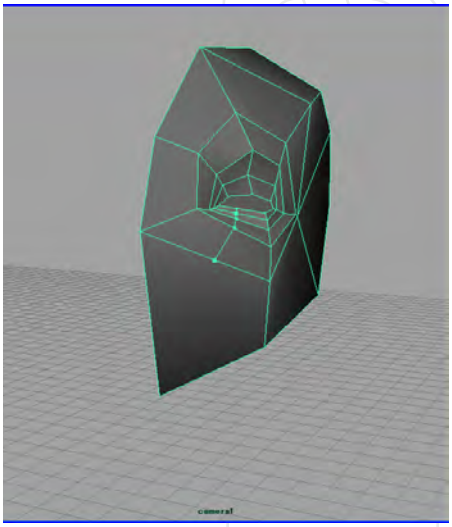


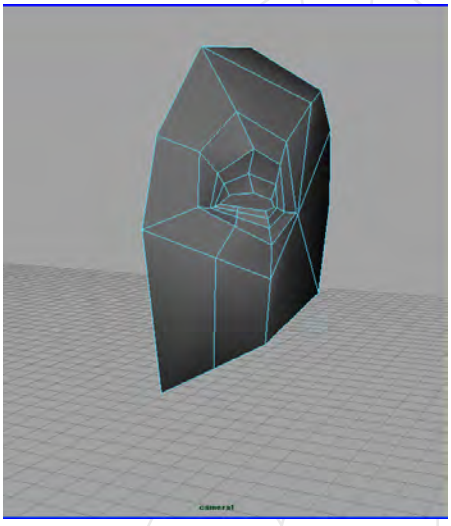
11 - Scale and move the faces or vertices to refine the eye.



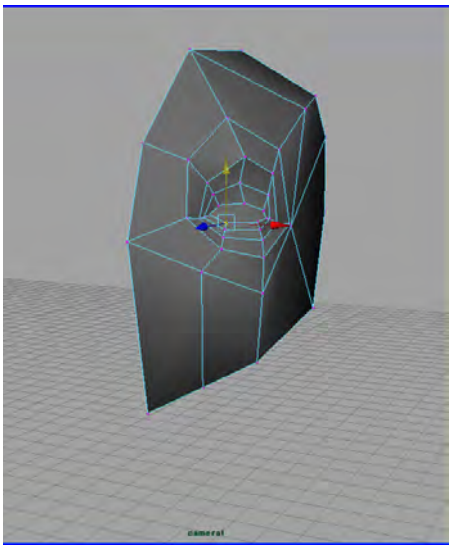


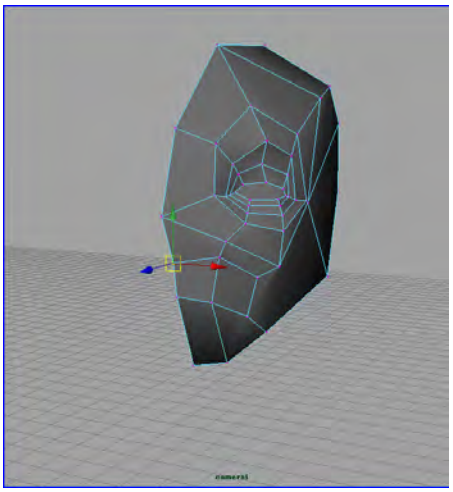
12 - Here I've add more edges.



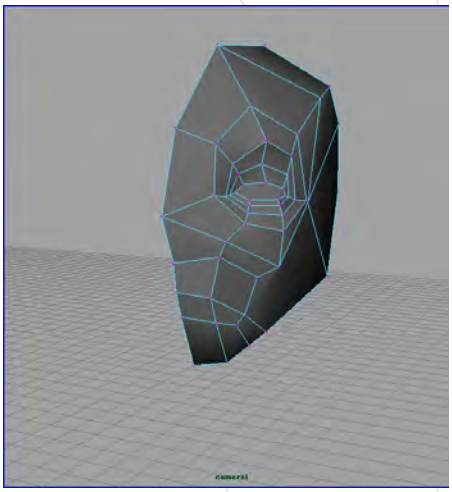


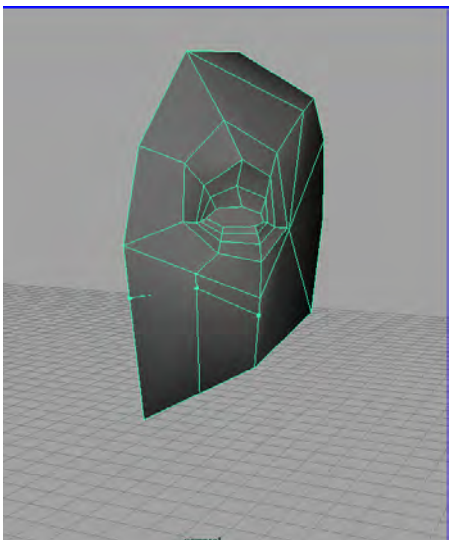
13 - And more edges. Edit Polygons > Split Polygon Tool



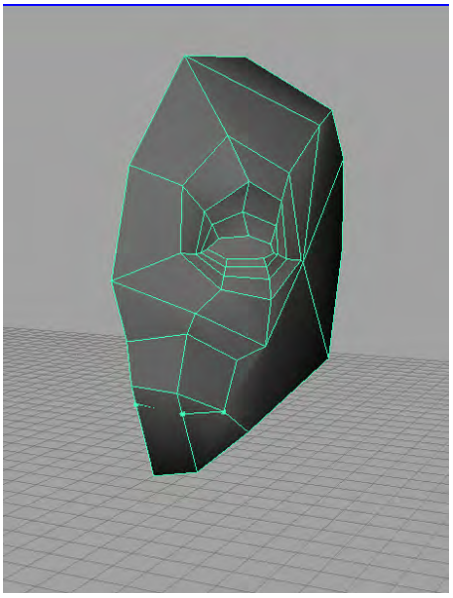


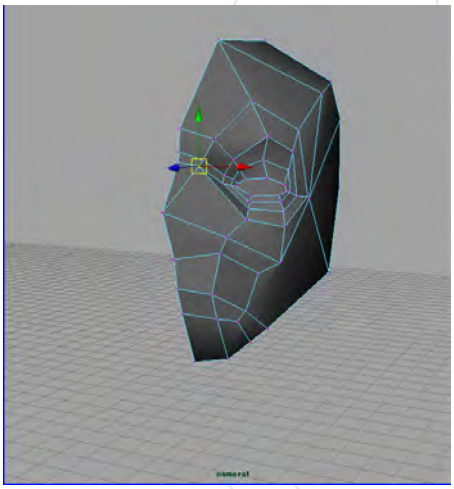
15 - Refine it more.



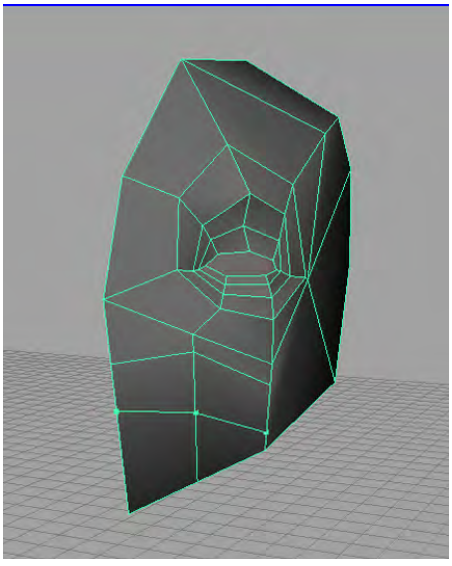


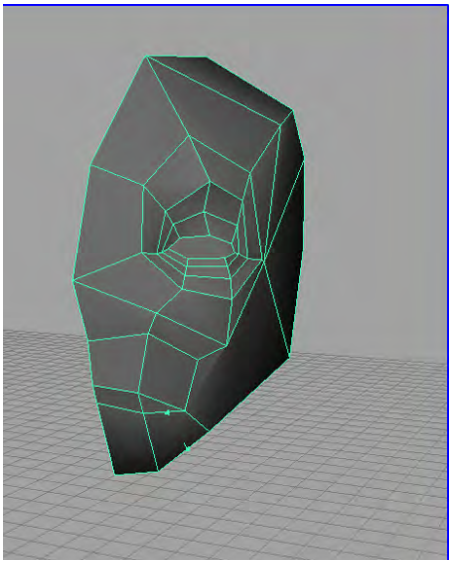
14 - Move vertices.

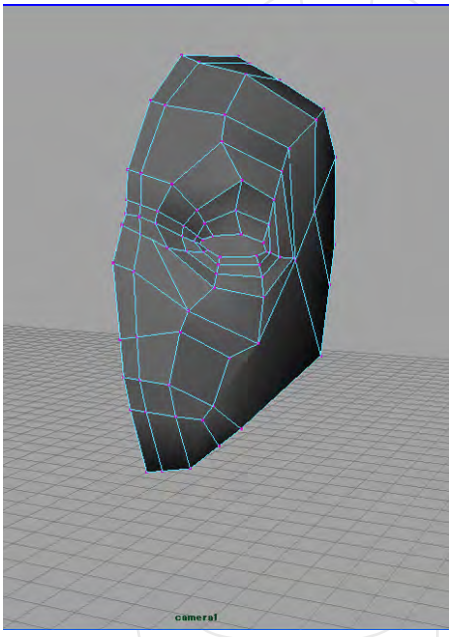


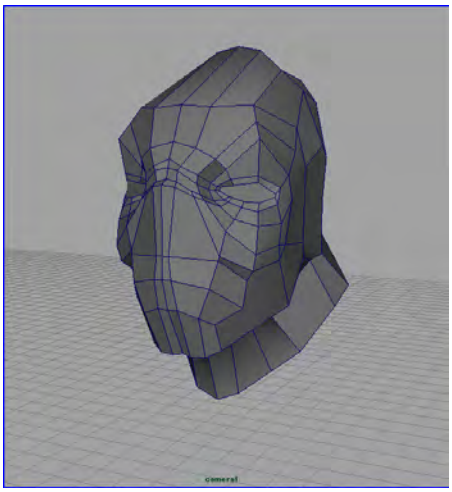


16 - I'm going to mirror the face and see how the shape is looking.

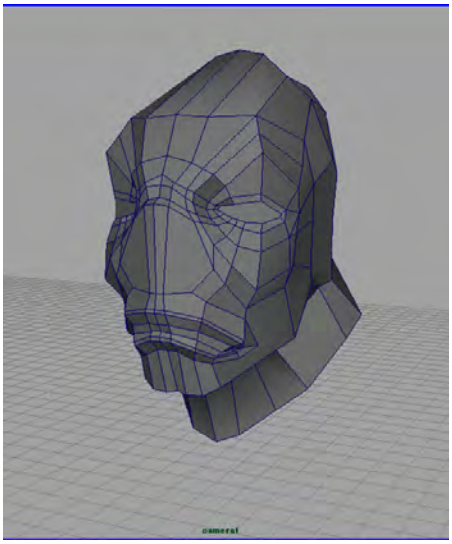


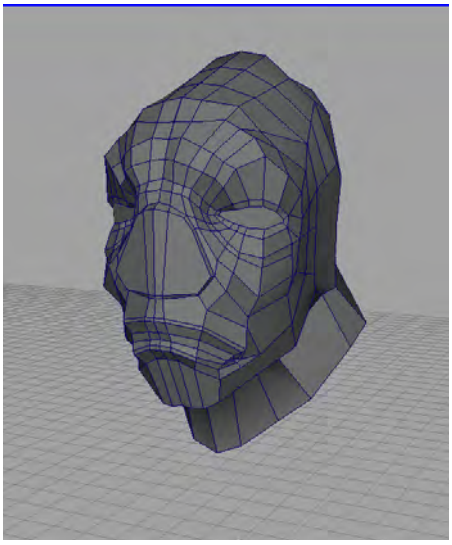


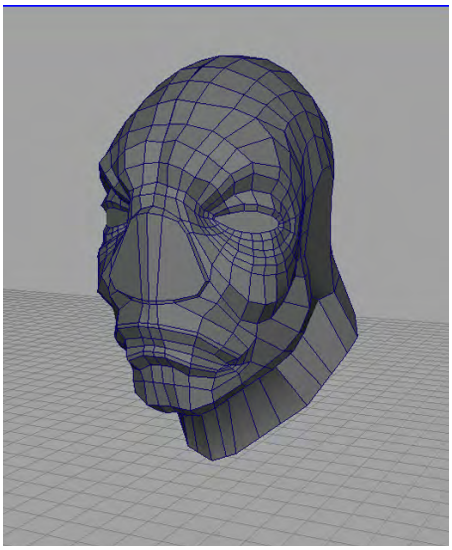


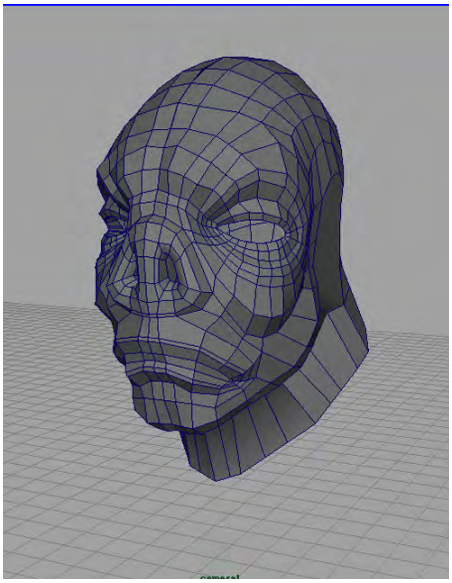


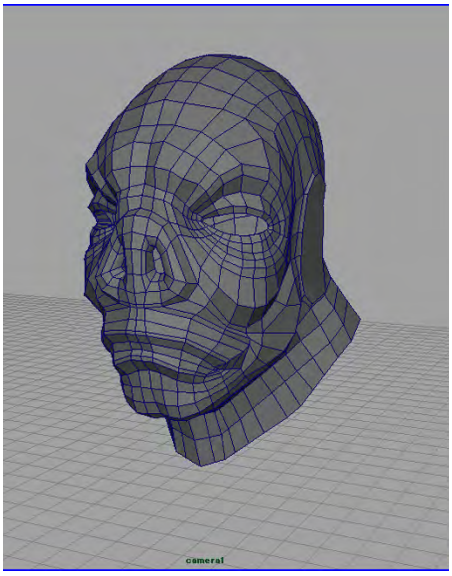
17 - Now, the head shape is almost near in my imagine, so now for more details I'm going to add more edges and move the vertices.

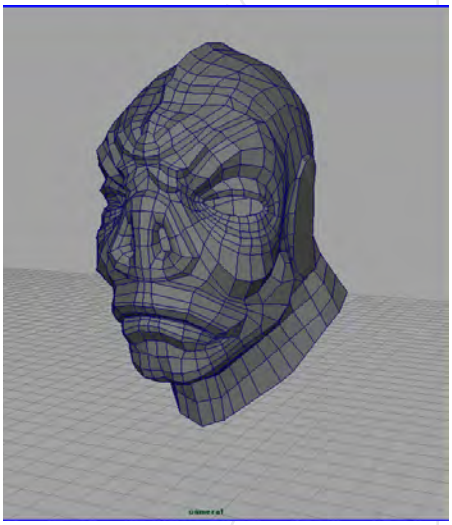




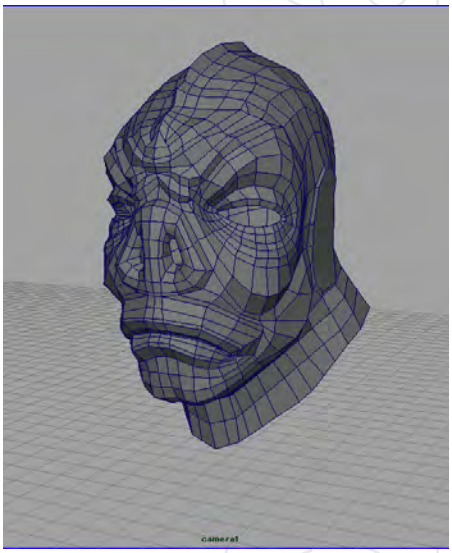


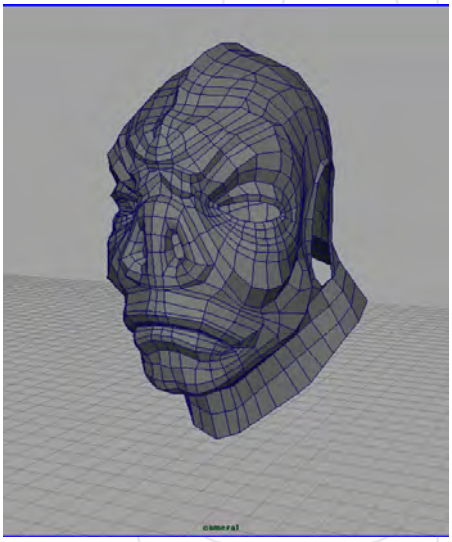




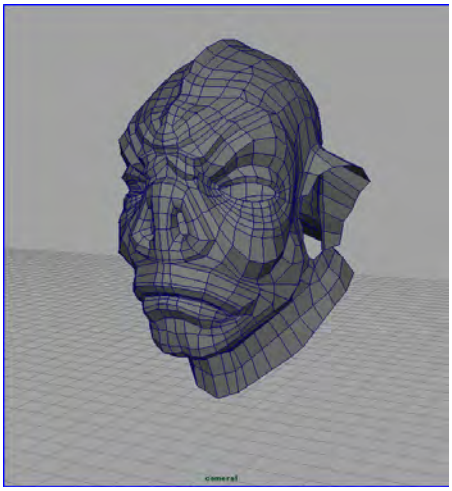


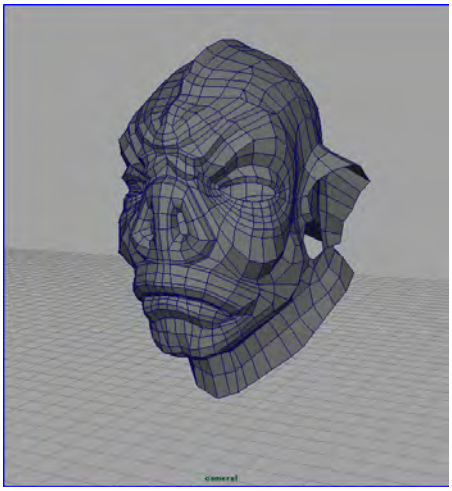
18 - To build the ear, I'm going to delete the faces around the ear area.



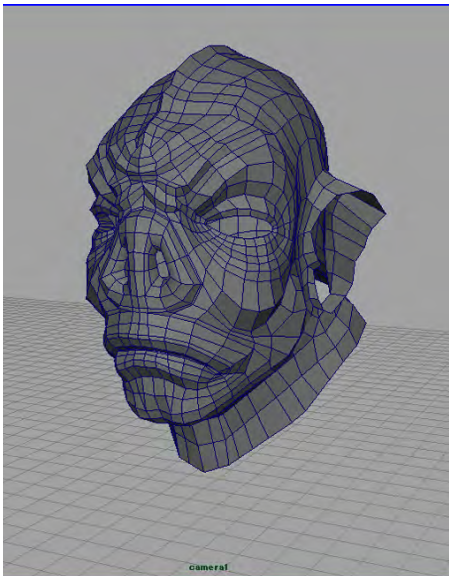


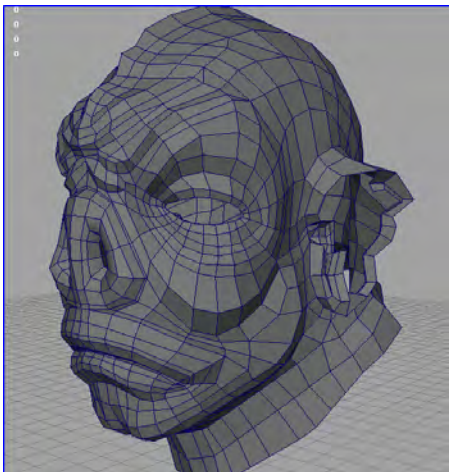
19 - Extruded out the edges. Edit Polygons > Extrude Edge

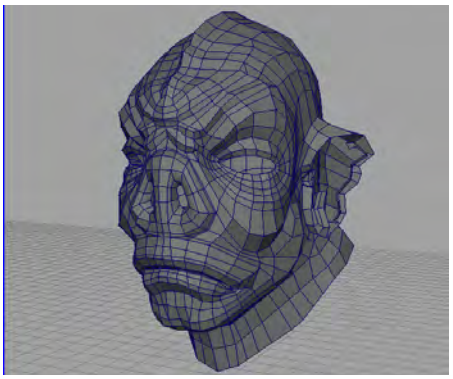


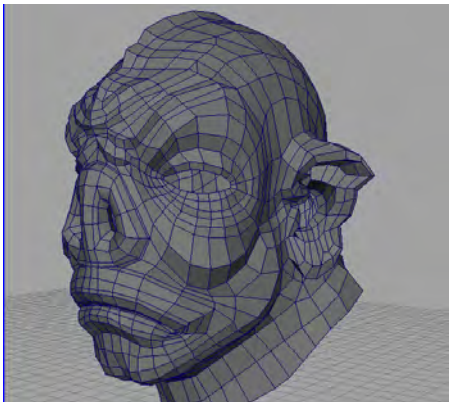


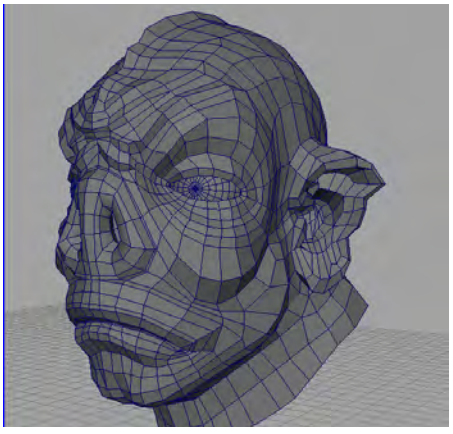
20 - Extruded again and move vertices.

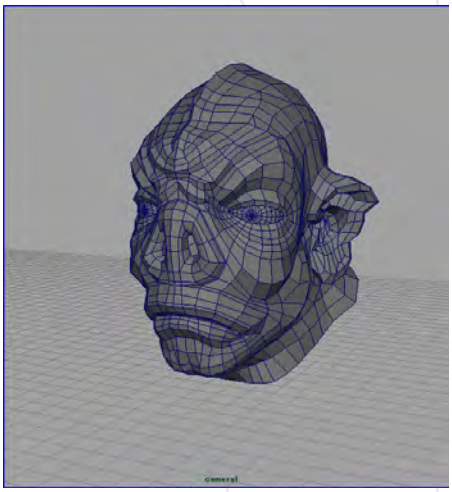


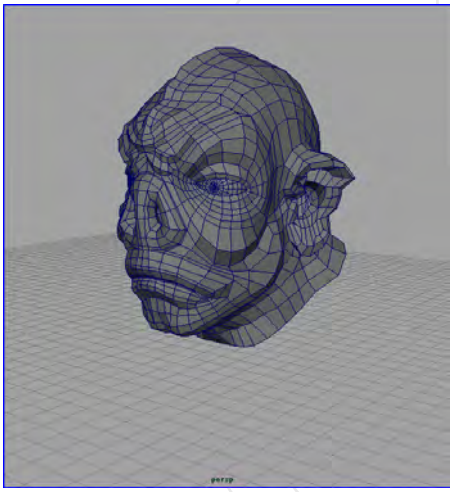




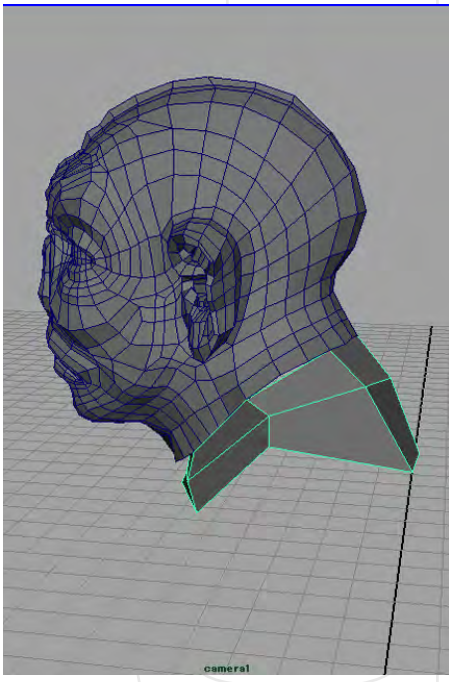


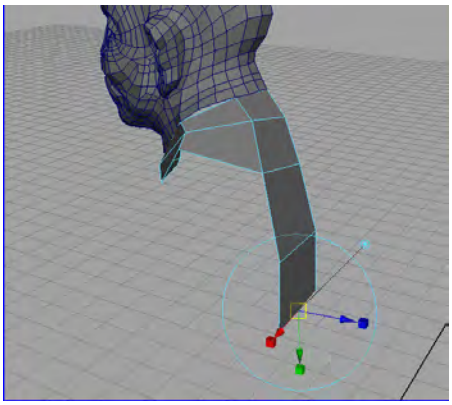


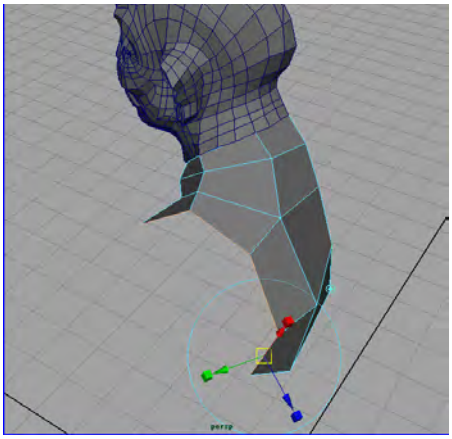


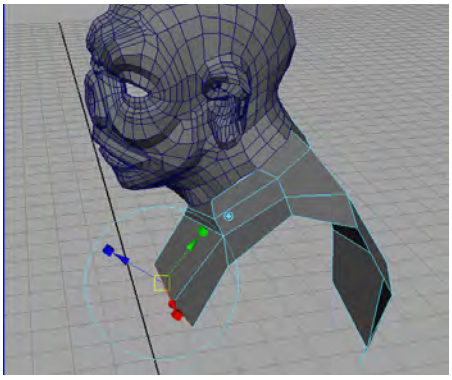


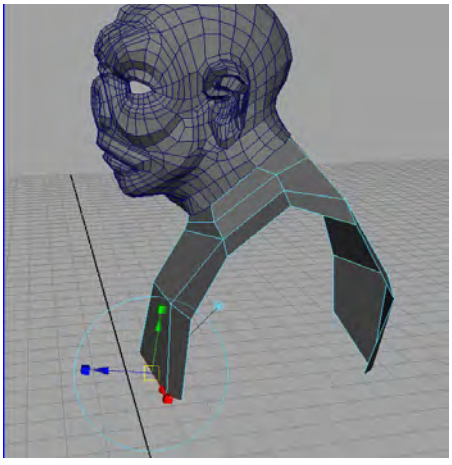
21 - Making a start on the body.



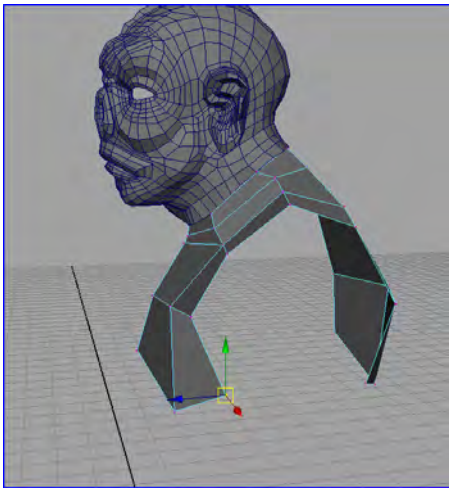


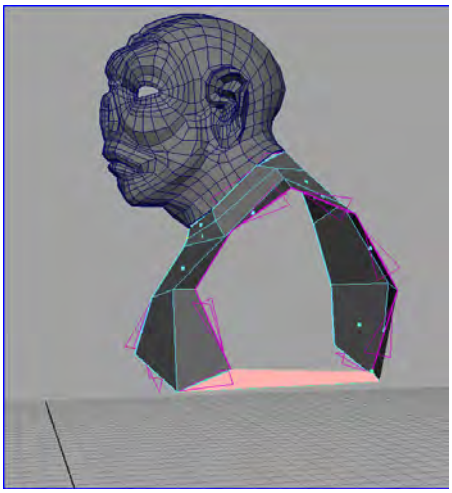




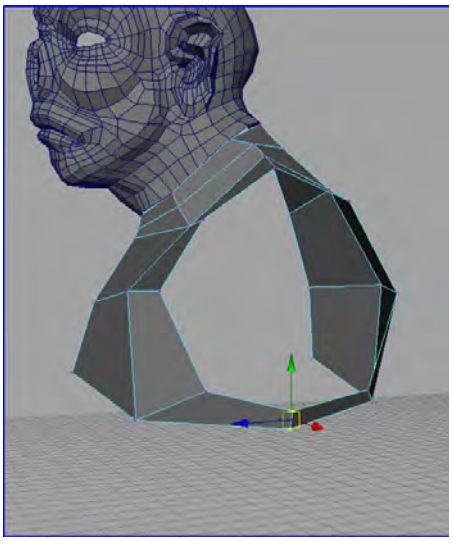


22 - Use Polygons > Append to Polygon Tool to bridge the edges (see image above).

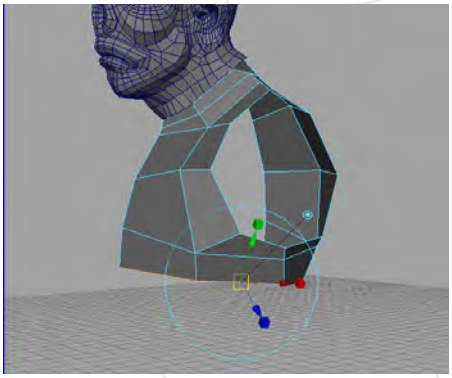




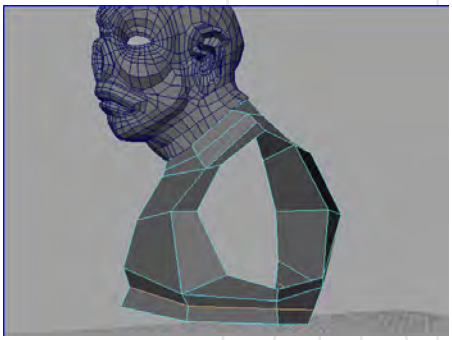
23 - Split the new face and move vertices. Edit Polygons > Split Polygon Tool.

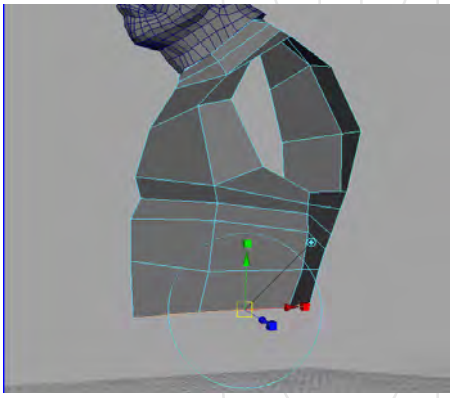


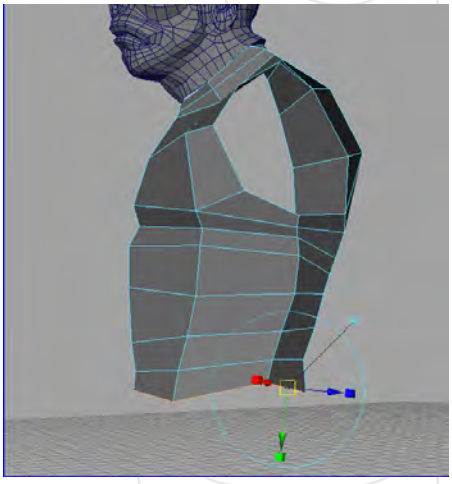
24 - Extrude it again.

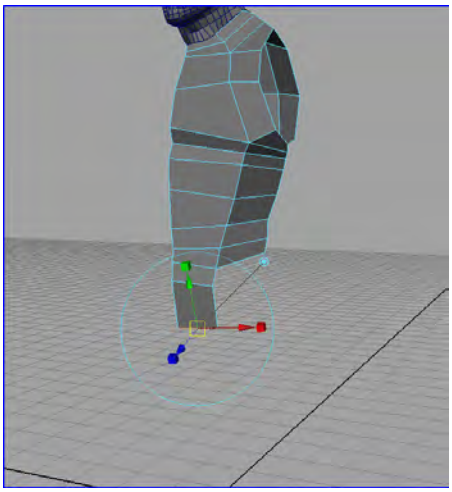


25 - Add more edges and refine it a little bit.

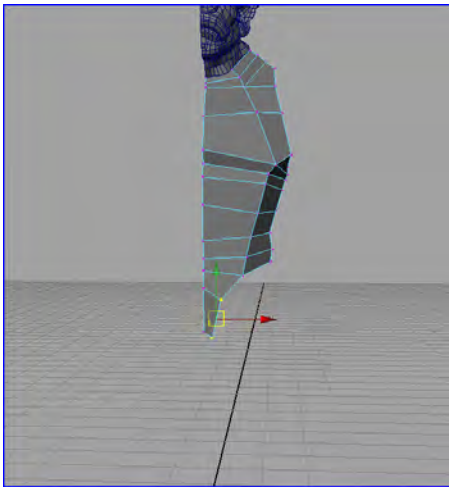




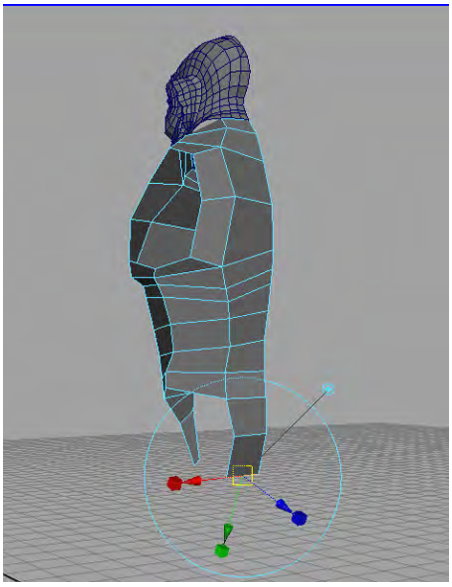




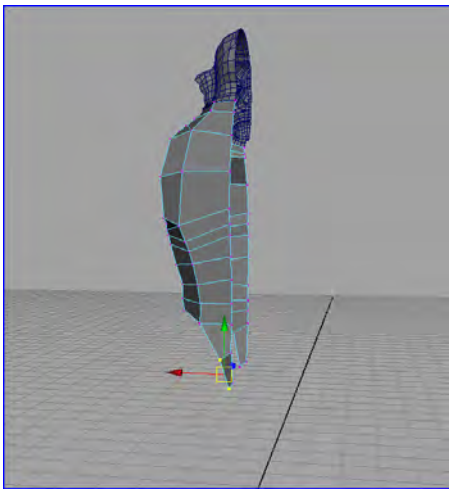
26 - Move vertices.



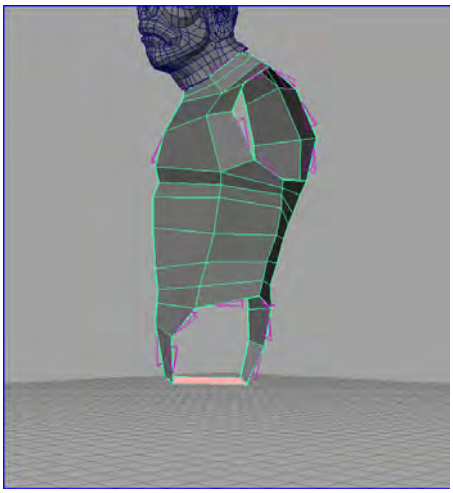
27 - Extrude it down. Edit Polygons > Extrude Edge



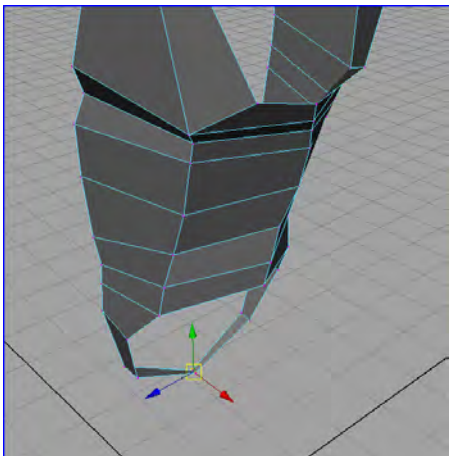
28 - Move vertices.



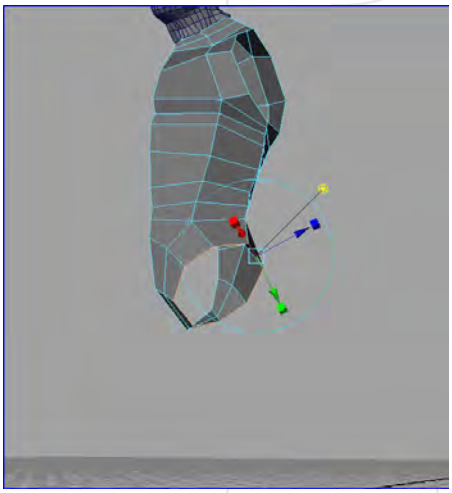
29 - Finally, bridge the edges at lower part of the hip. Polygons > Append to Polygon Tool



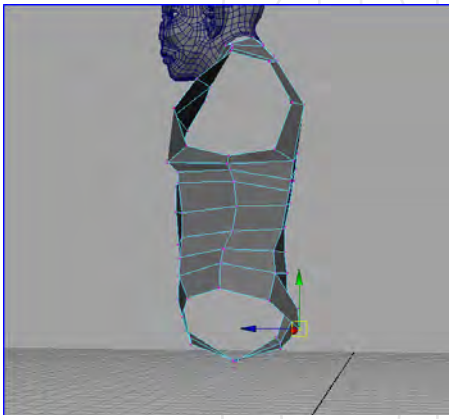
30 - Split the the lower part of the hip and move vertices a little bit down. Edit Polygons > Split Polygon Tool

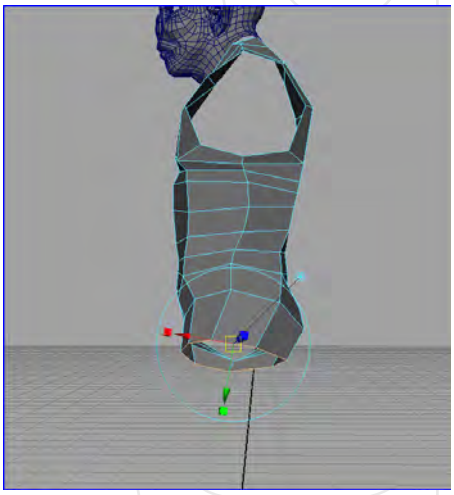


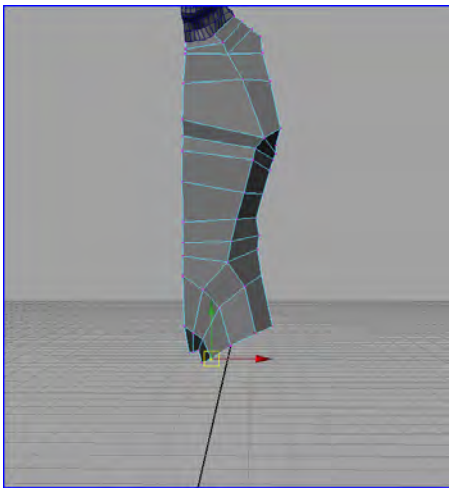
31 - Making a start on the leg.

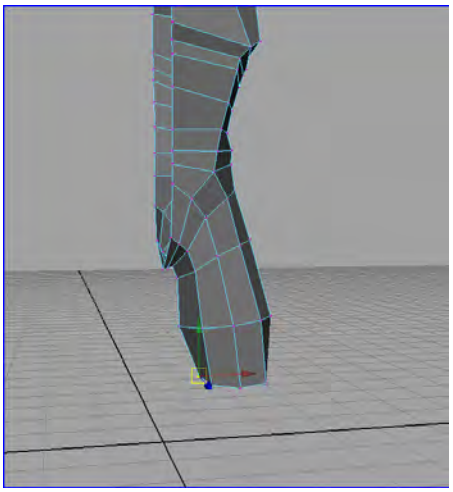


32 - Move vertices refine it a little bit, and extrude the edges again.
Still, I'm not going to doing deep detail at this time. I'm just doing fast extrude edges and move some points to bring my imagine of my character to hear.

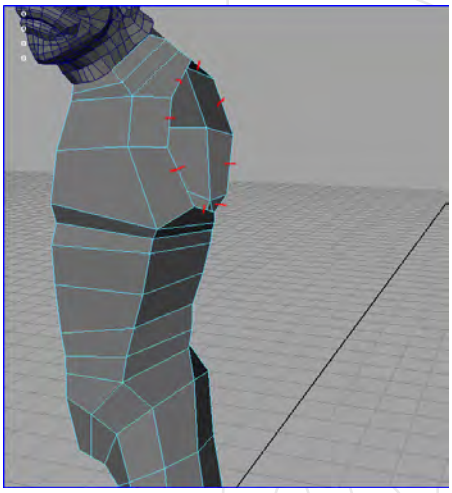


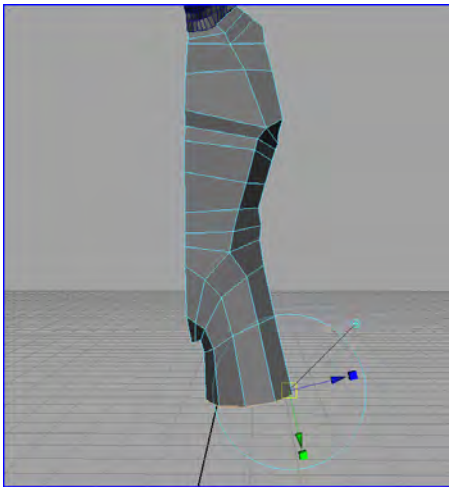




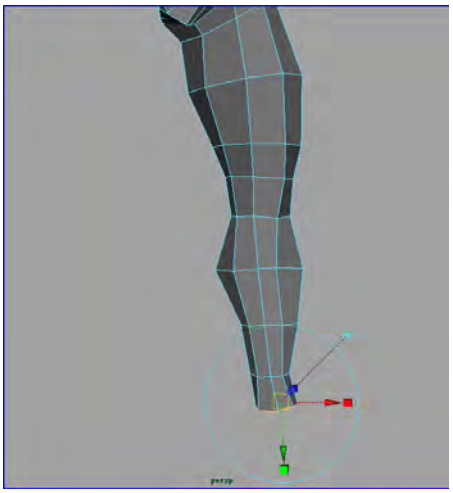


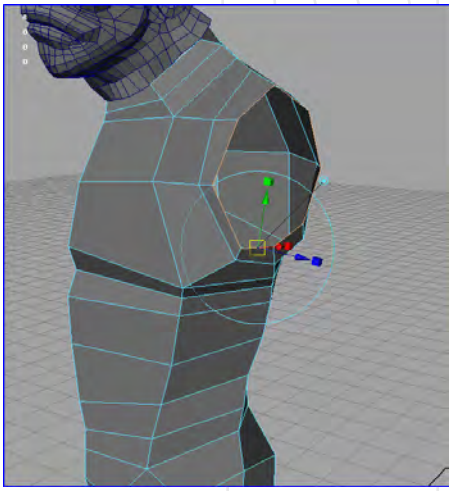
34 - Extruded the marked edges and making a start on the arm.

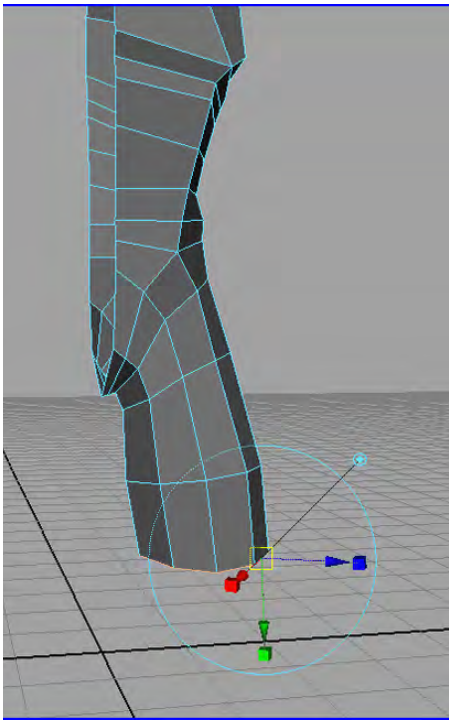


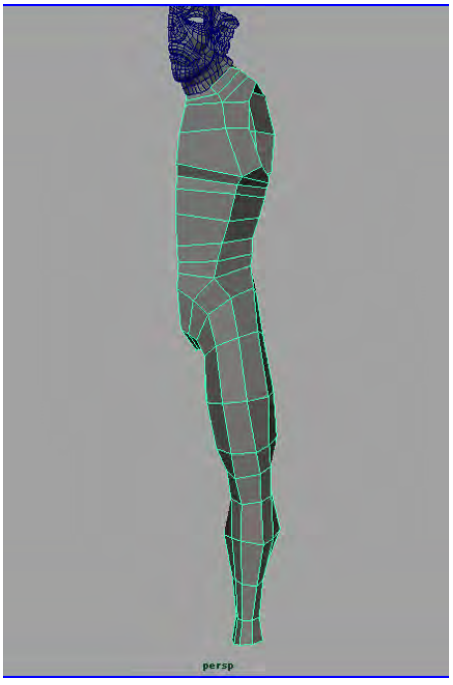


33 - Dolly the scene and see the balances.

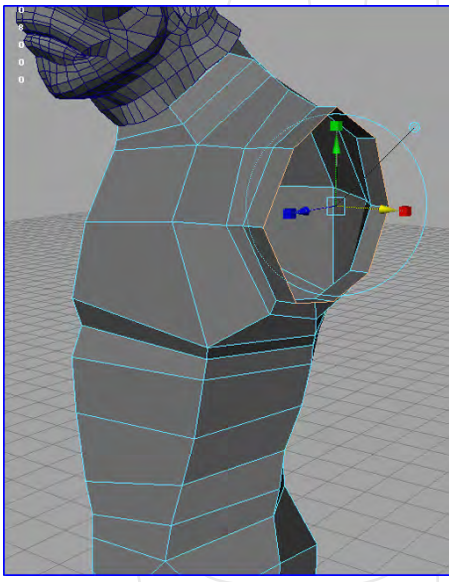


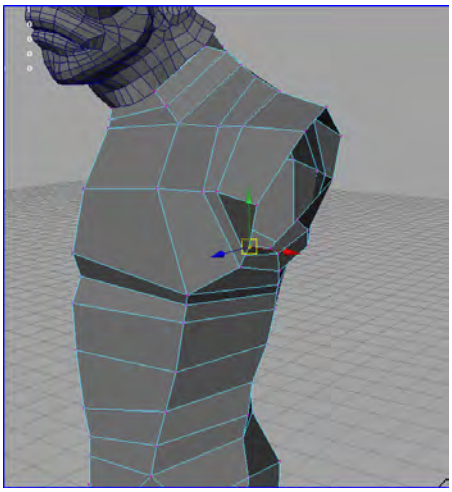
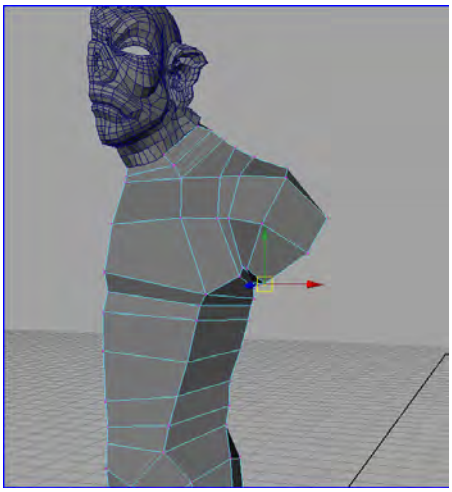
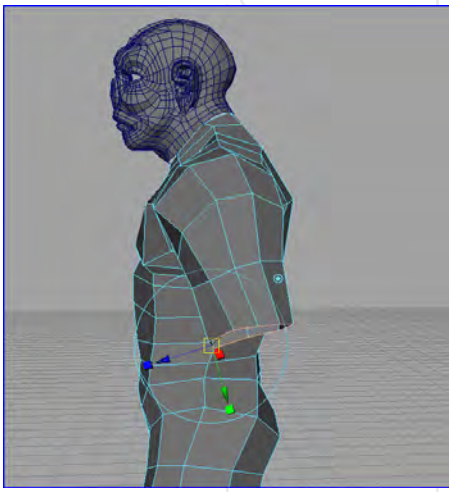
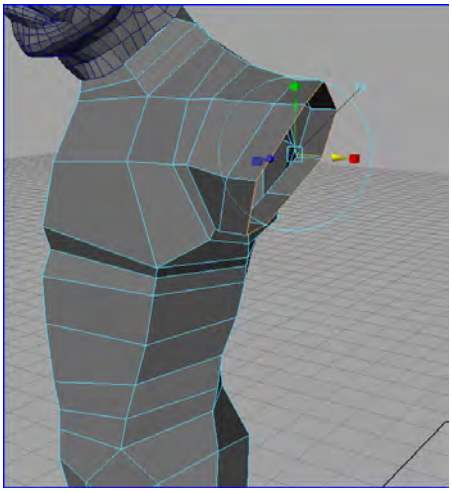
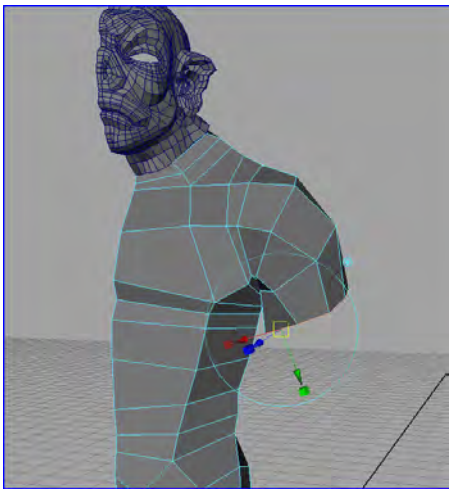
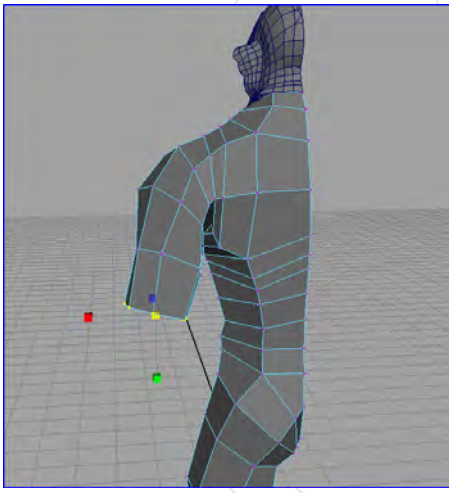
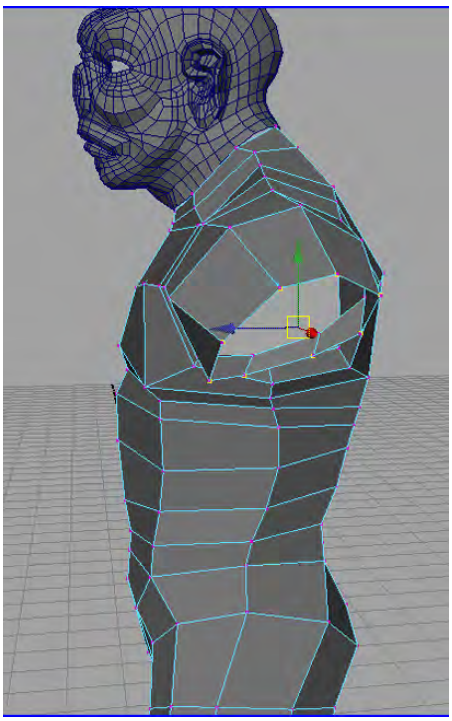
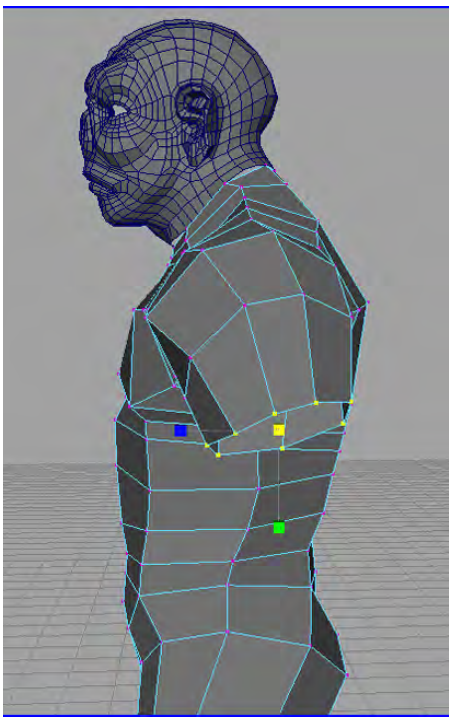
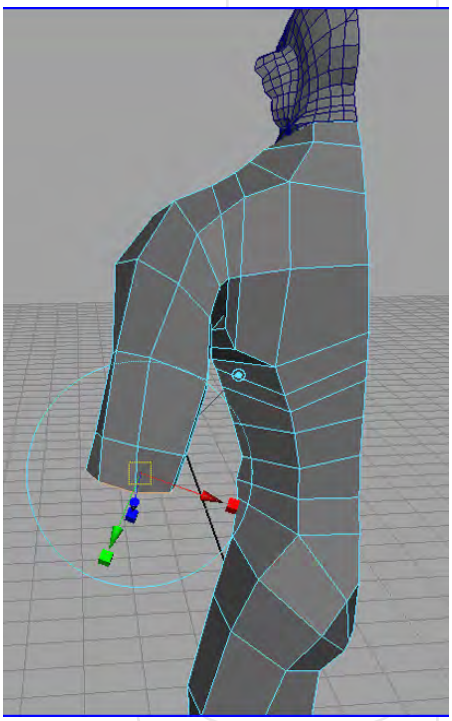


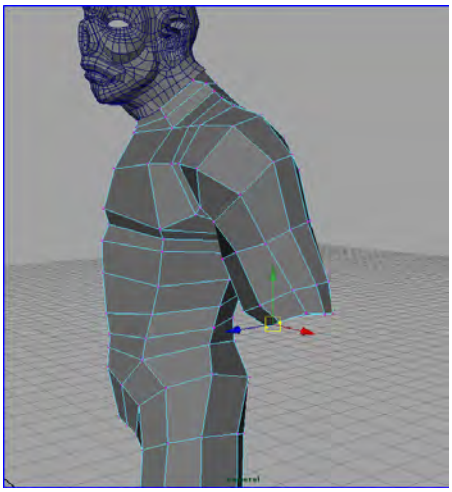


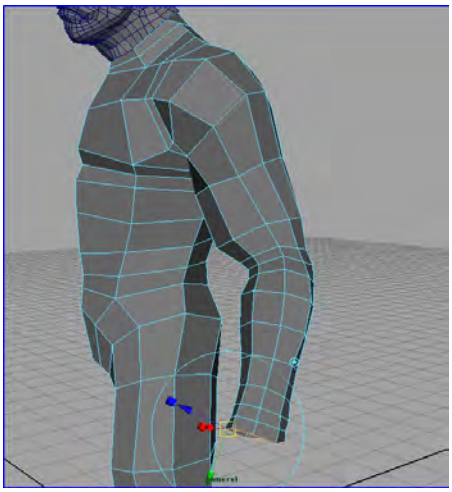


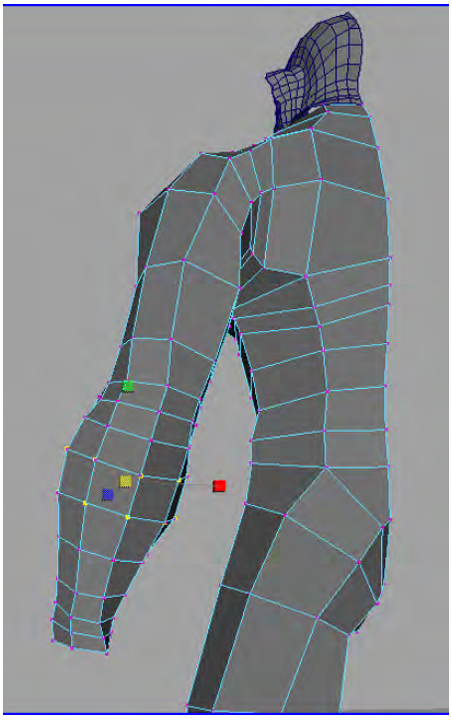
35 - Extruded move and rotate the edges.



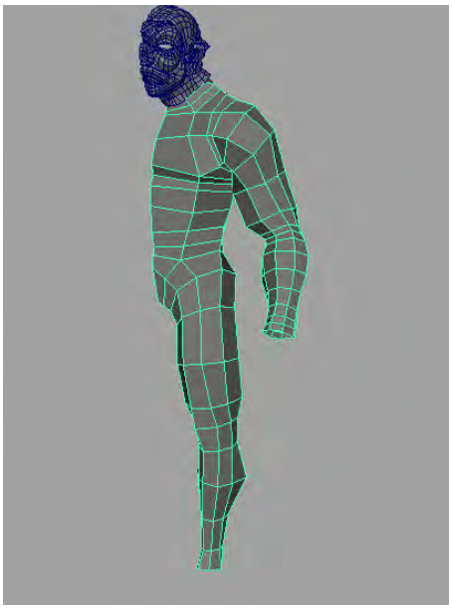












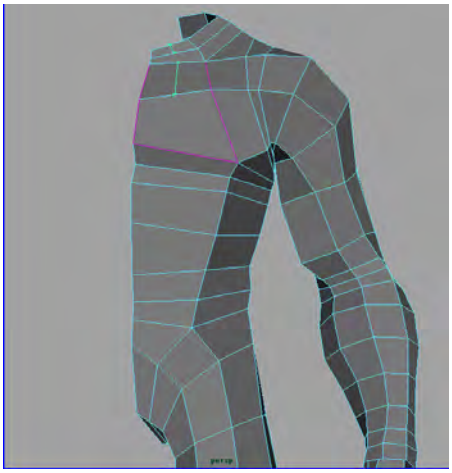


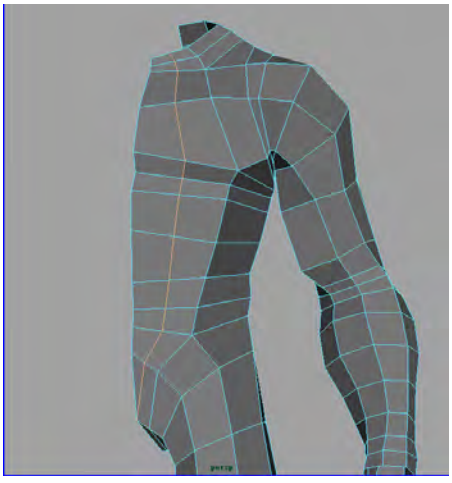


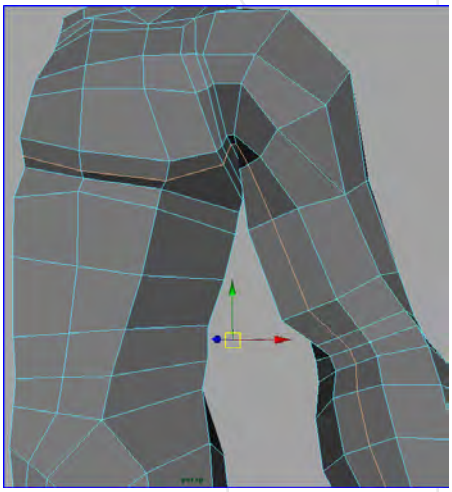
36 - Again dolly the scene and see the balances.

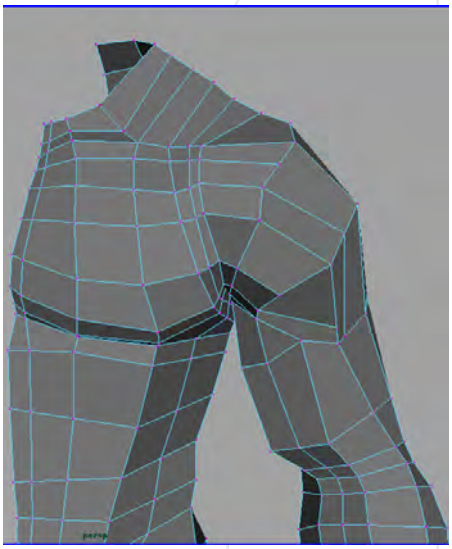


37 - Need more edges to start details.

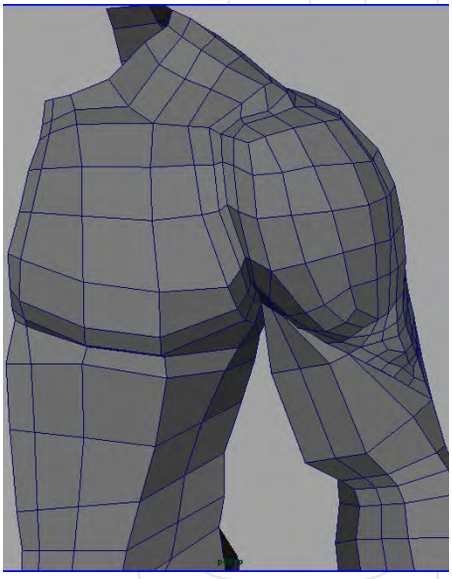


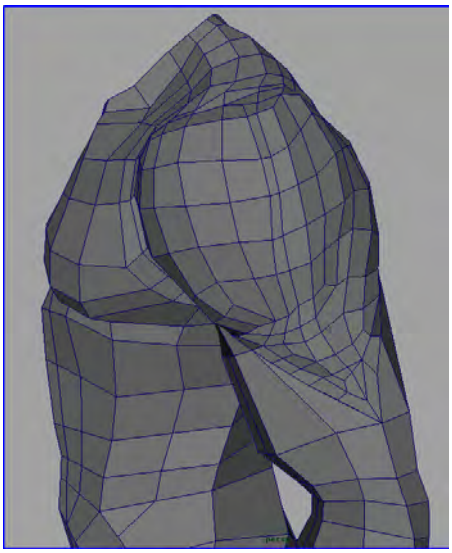
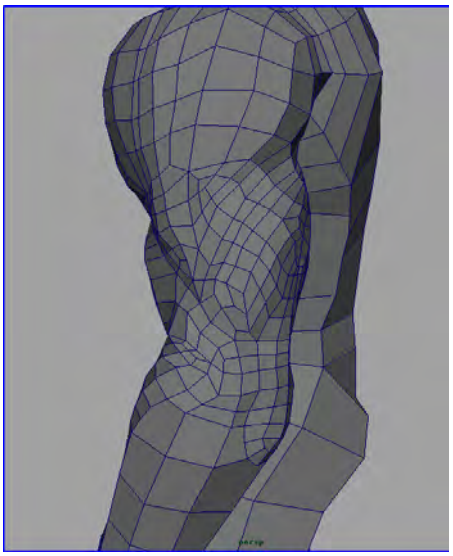
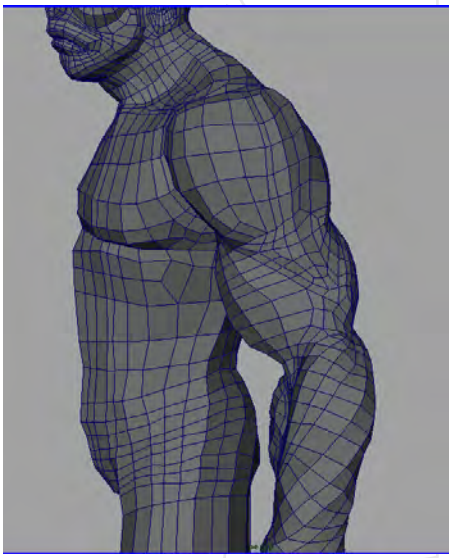
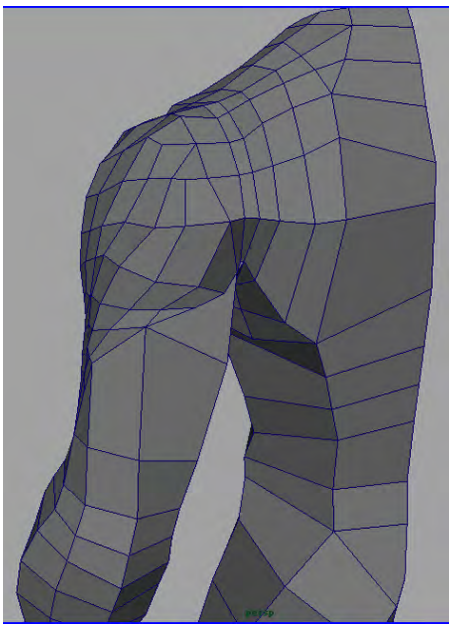
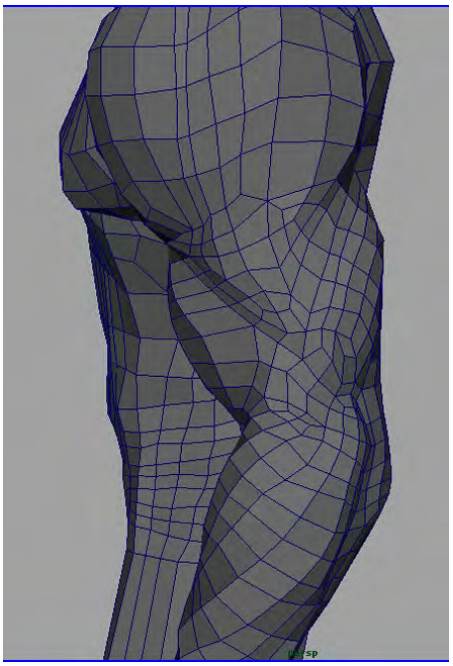
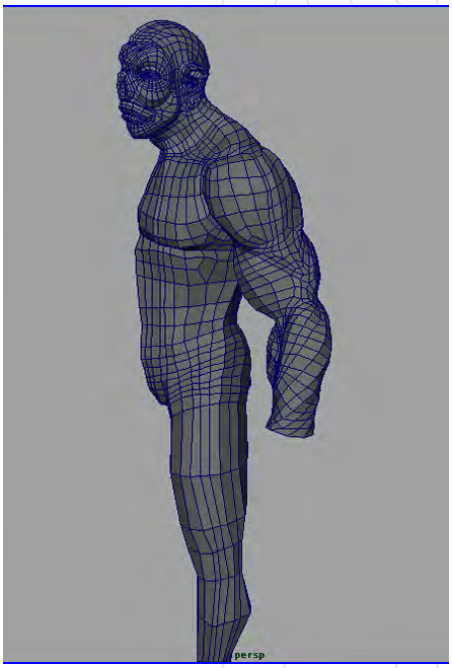






38 - Use Edit Polygons > Split Polygon Tool to split faces more details.

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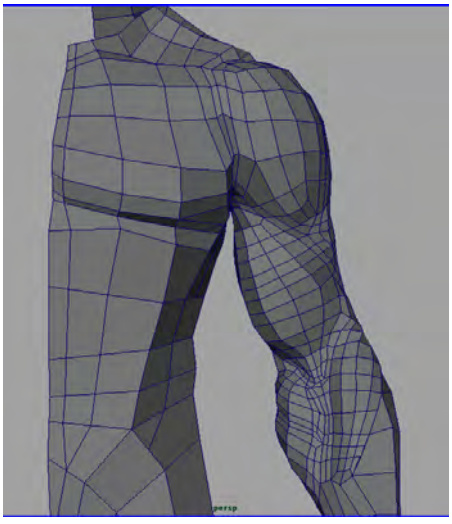
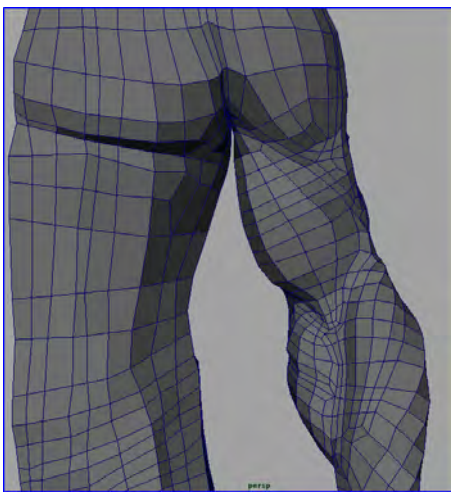
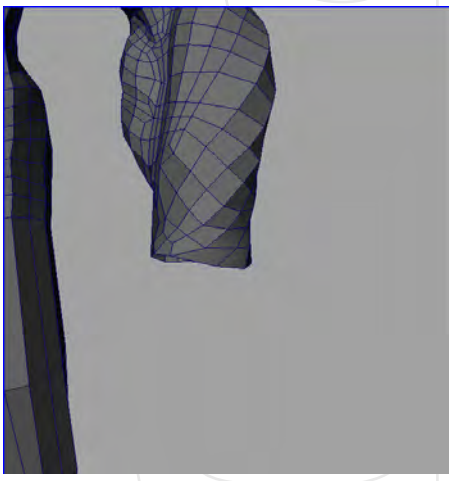
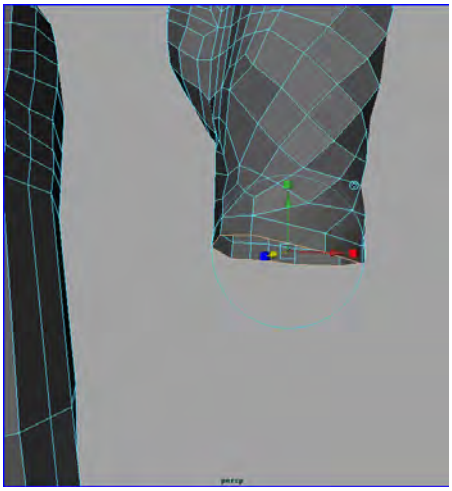
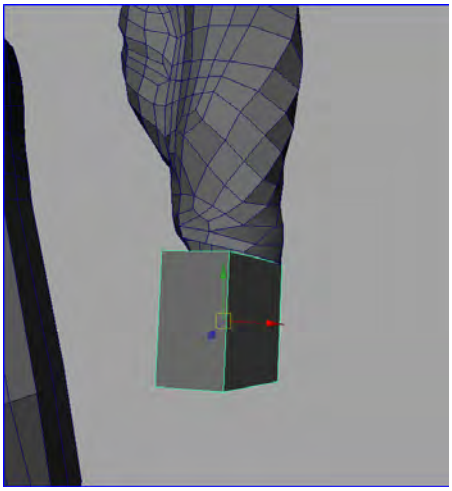




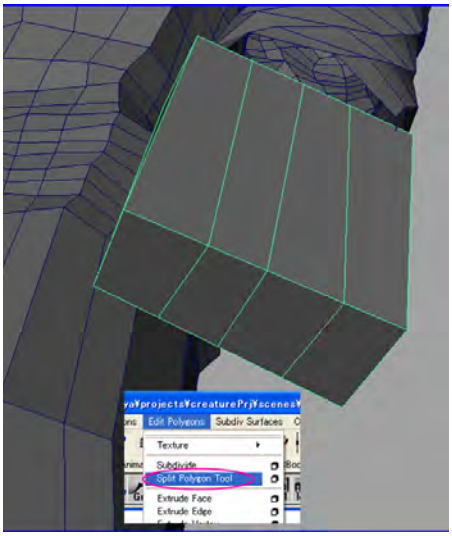
39 - Now making a start on the hand.



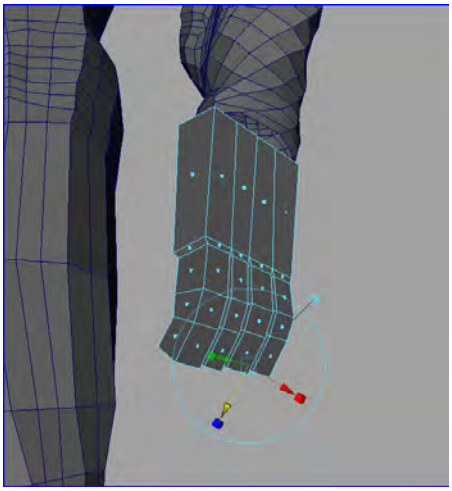
40 - For the hand, I start with the Poly Cube.



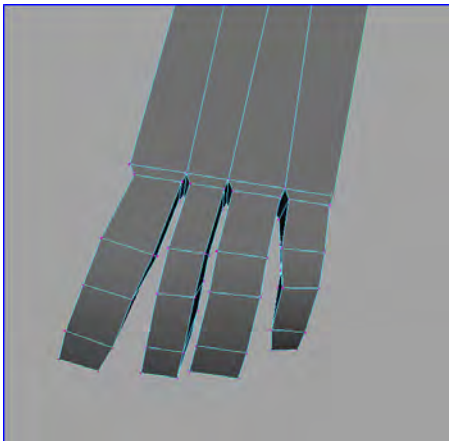
41 - Use Edit Polygons > Split Polygon Tool to split the cube to 4 parts.

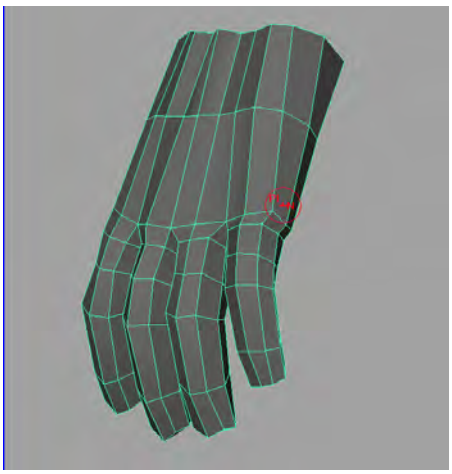


42 - Use Edit Polygons > Extrude Face to extrude out the face at front of the cube and start to make the fingers.

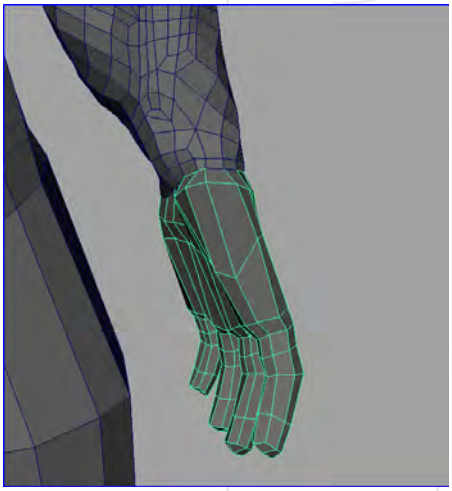


43 - After add more edges, hear I use the “Sculpt Polygons Tool” to smooth some sharp corners. Edit Polygons > Sculpt Polygons Tool (Smooth operation)

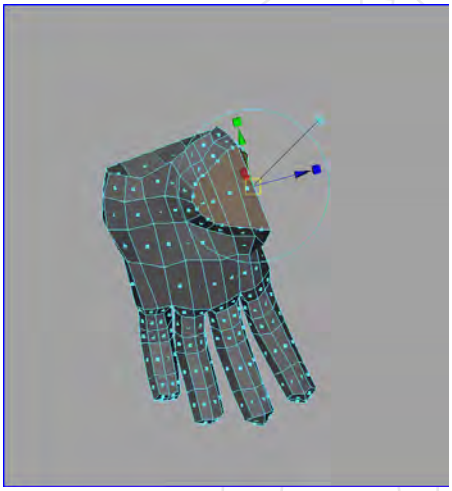


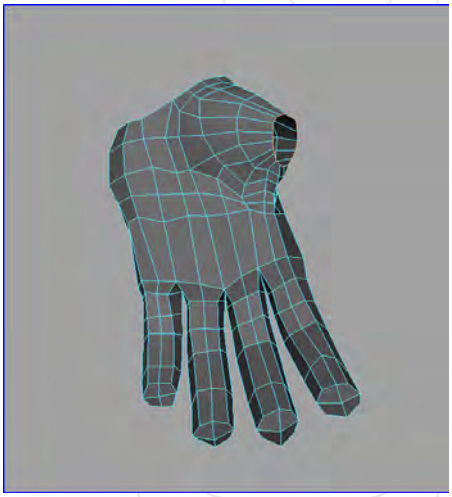


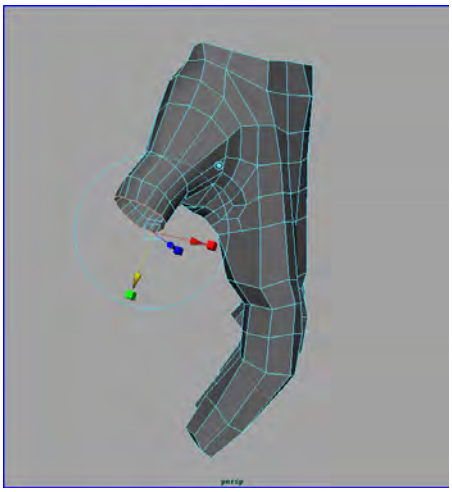
44 - Now put it in place and see the balances.

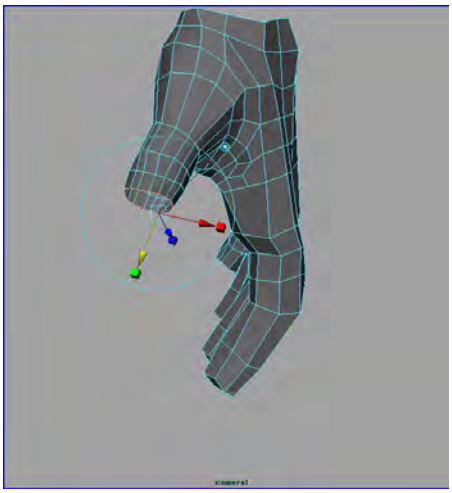


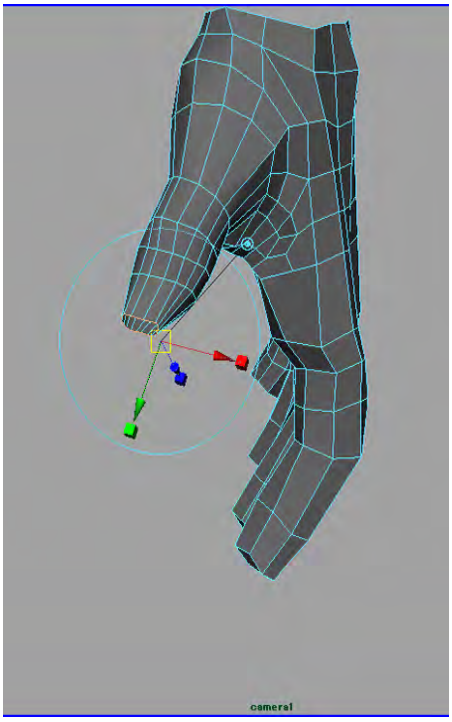
45 - For the thumb, first use Edit Polygons > Split Polygon Tool to add some edges to the part of the thumb.Then select the faces and extrude it, scale it and so far.



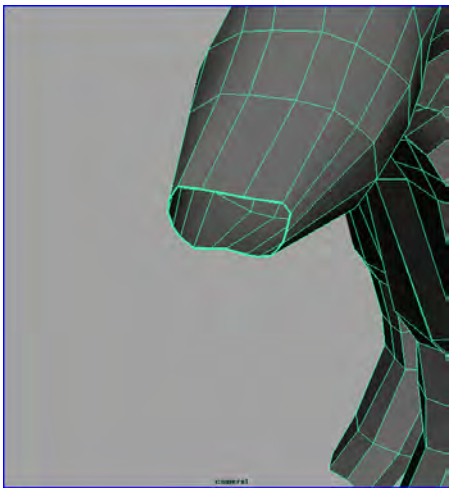


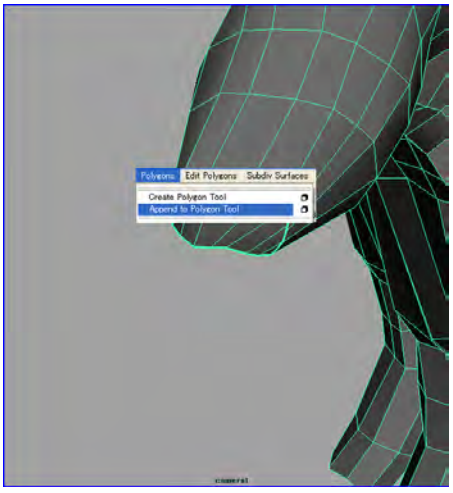


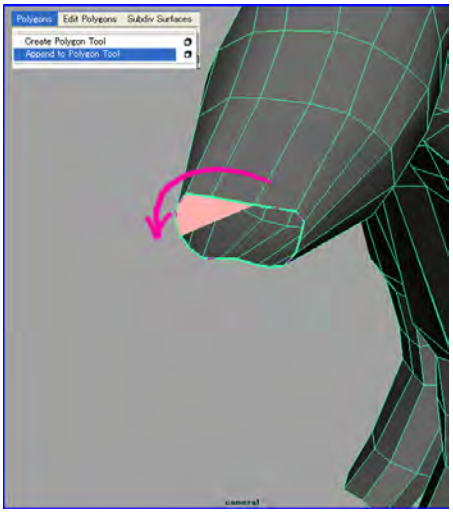


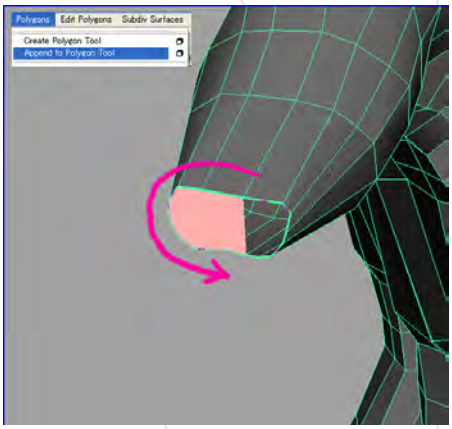


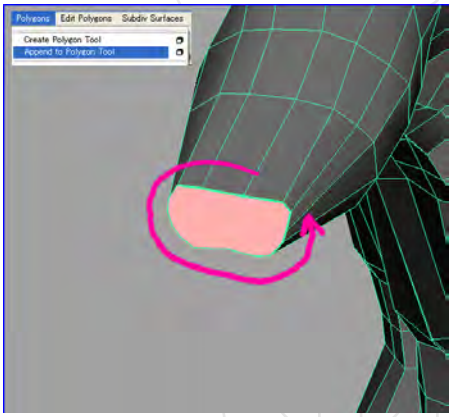
46 - I use Polygons > Append to Polygon Tool and select the edges one by one to fill out the hole in tip of the thumb. But you can select one edge of them and use Edit Polygons > Fill Hole to fill the hole at one time.

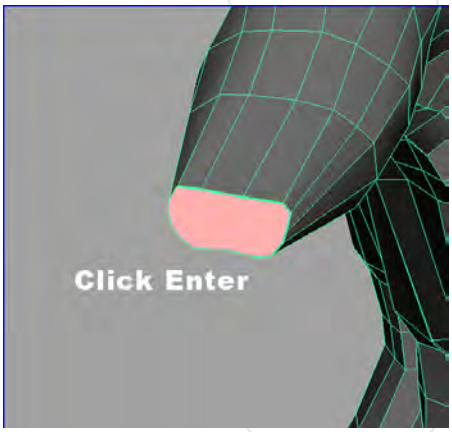


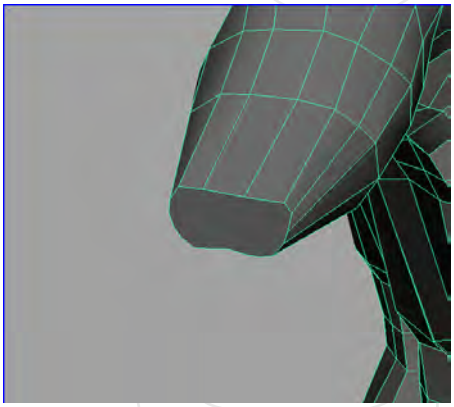


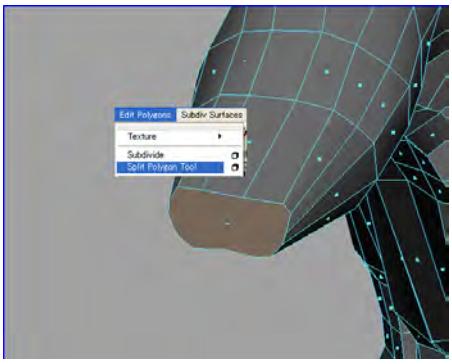




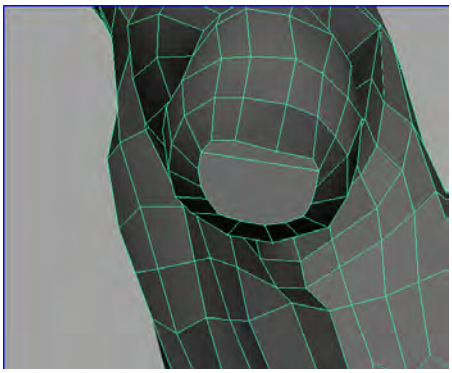


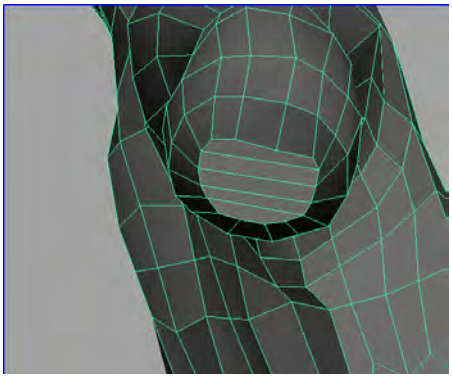




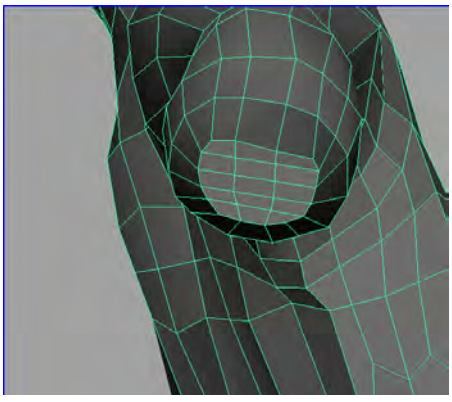


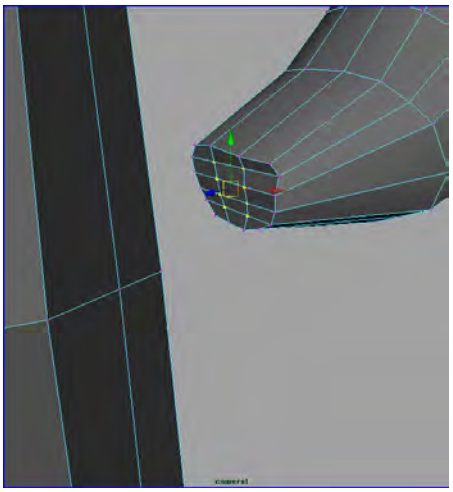
47 - Split the new face. Edit Polygons > Split Polygon Tool



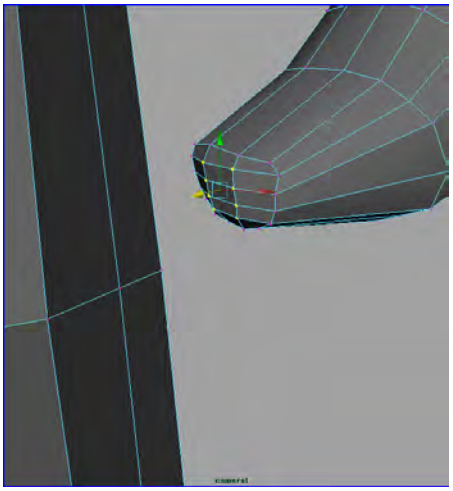


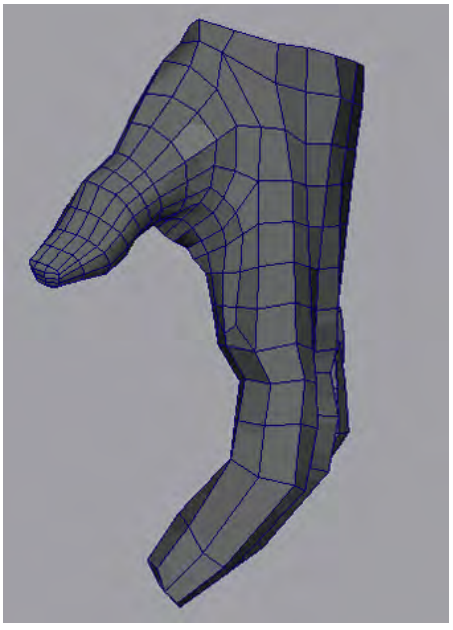
48 - Select the vertices in tip of the thumb and pull them out a little bit.



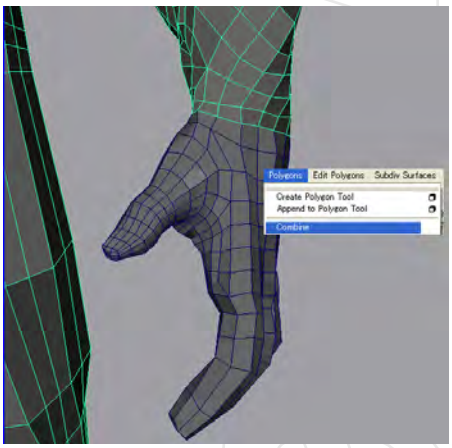


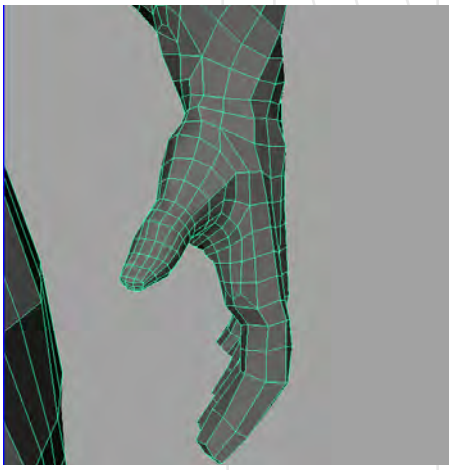
49 - Now the hand is done, but it is need more detail later.



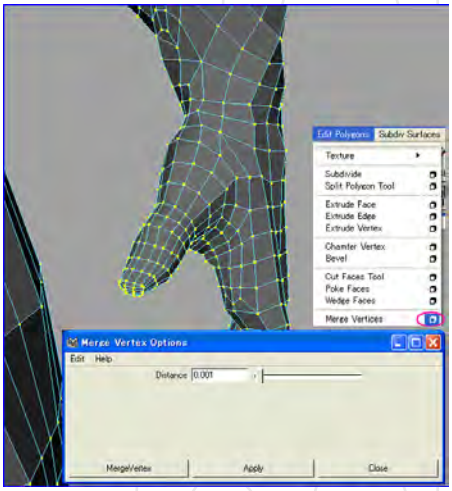


50 - Select the hand and the body then use Polygons > Combine to combine them together.





51 - Finally use Edit Polygons > Merge Vertices to merge the vertices of arm and hand joint area.



THE PART 2 WILL BE NEXT MONTH!

tutorial

OCTOBER:
Part 1: Modeling the Car Body pt 1

LAST MONTH:
Part 2 : Modeling the Car Body pt 2

THIS ISSUE:
Part 3 : Modeling the Accessories

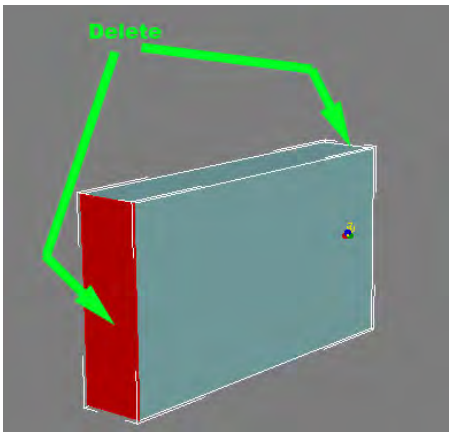
NEXT ISSUE:
Part 4 : Modeling the Interior, & Wheels

THE PORSCHE 356

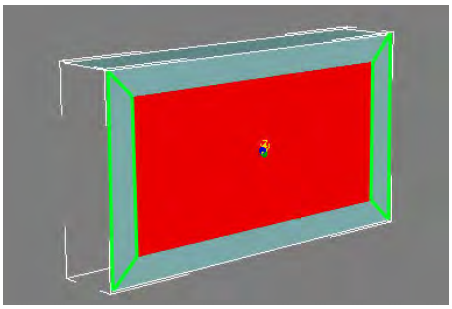
BY KARABO LEGWAILA

ACCESSORIES

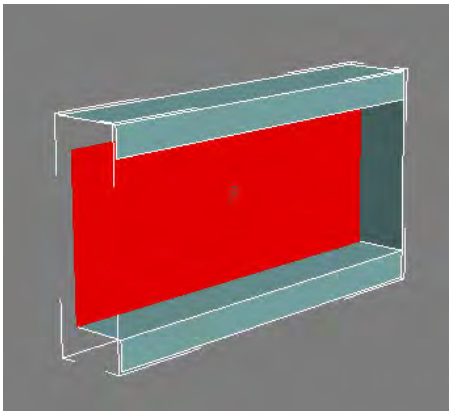
The first accessory we are going to put on the car is the front fender. This is easily acheived with a box. Create a box in front of the car and delete the polys at each end.



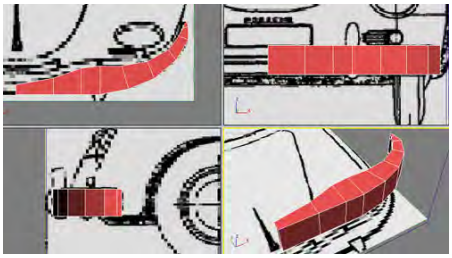
Inset the back poly as shown and then delete the two polys outlined in green.



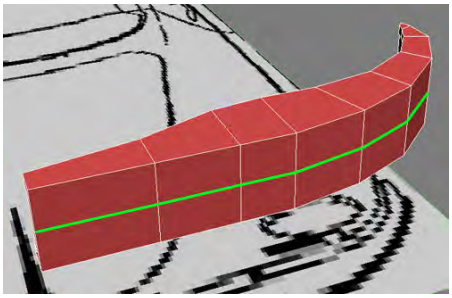
Move the vertices out to line up with the edge of the box and then extrude the red polygon inwards as shown. Delete the polys at the ends.



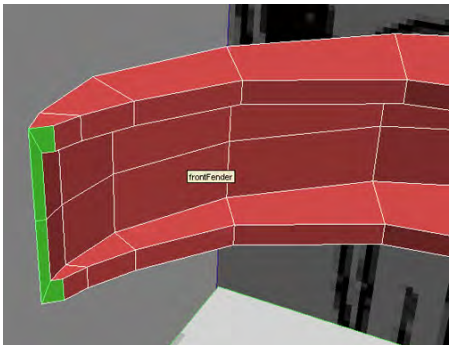
Now just do a series of extrudes to get the basc shape of the fender.



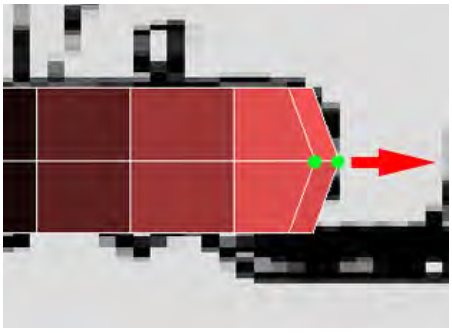
Use the connect tool to cut the edge shown in green.



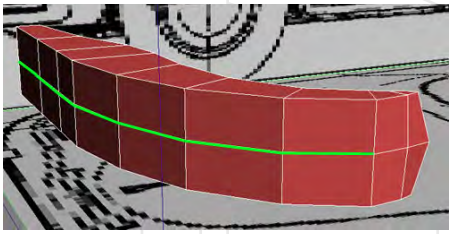
Close off the fender by creating the four polys shown in green with the “Create” tool.



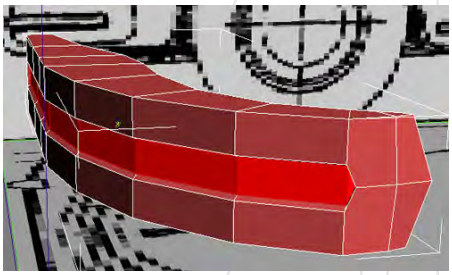
Select the vertices shown in green and move them forward as shown. This will add a nice curve shape to the fender when it’s smoothed.



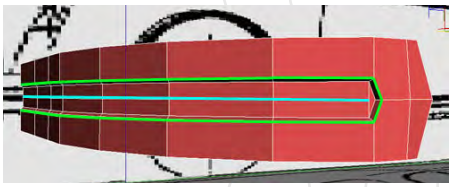
Select the edges shown and chamfer them by about 3.8 or so.



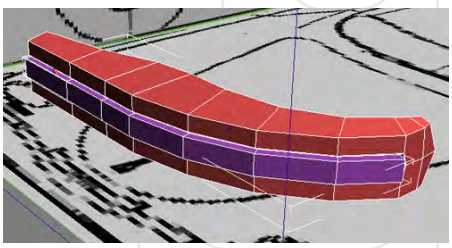
Select the polygons shown in red and extrude them inwards as shown. This will create a nice groove in the fender. Remember to delete the polygon at the center line.



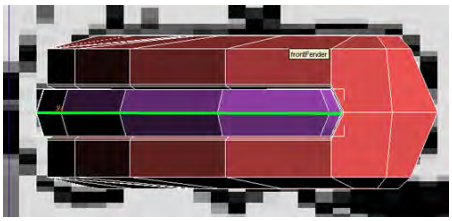
Use the “Connect” tool to cut in the light blue edges. Chamfer the green edges by 0.2 or so. The finishes this part of the fender. Do any tweaking you deem necessary.



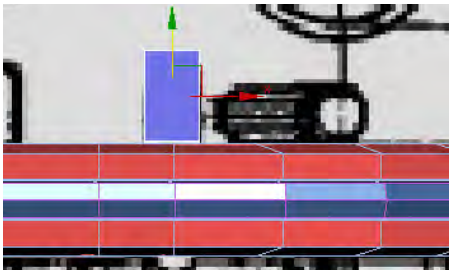
There is a chrome strip that fits in the groove in the fender and we are going to make that next. Once again, we are going to resort to box modeling because it’s easier than polymodeling in this particular case.
Create a box in front of the fender and extrude it along the groove as shown in the picture.



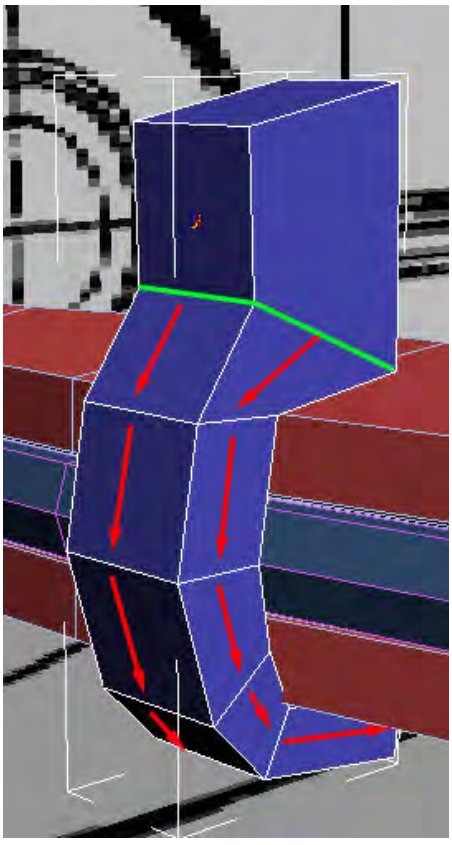
Split the geometry down the middle as shown by the green line then adjust vertices so that it fits better in the groove. That completes that part of the fender.



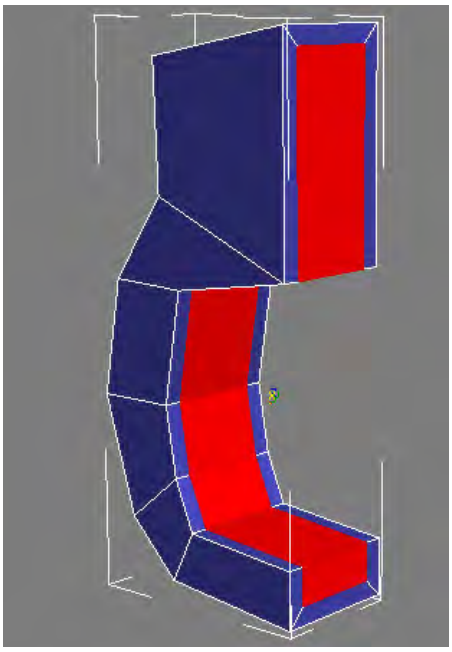
Create another box in the front viewport and position it as shown.



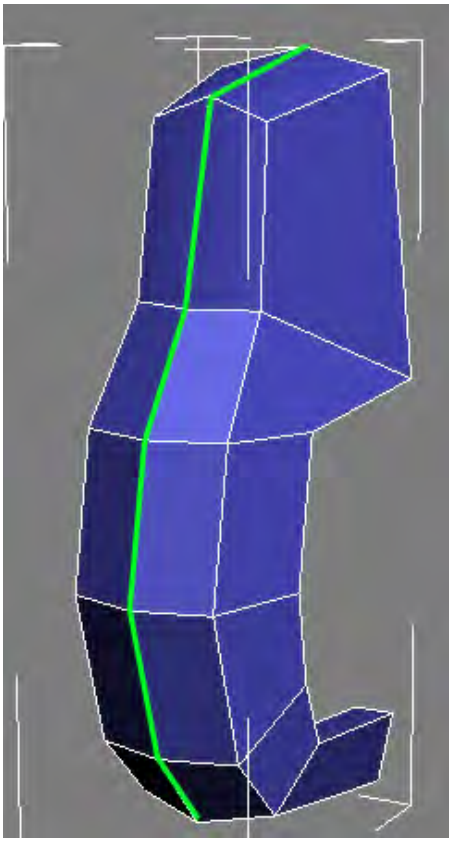
Do some extrudes as shown to get the basic shape.



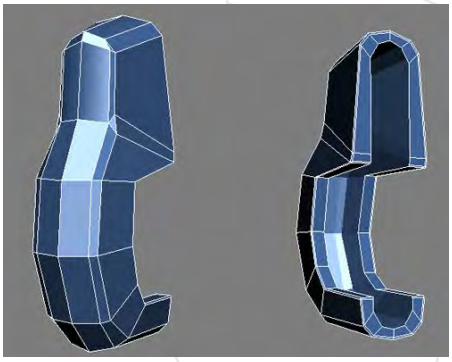
Select the polys on the back side of the geometry and inset them as shown. Now Delete those polygons



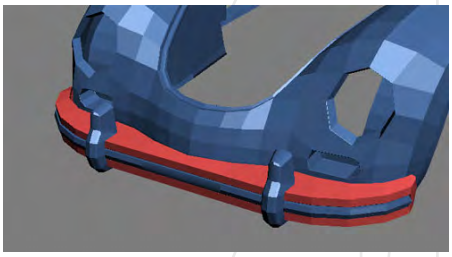
Split the geometry down the middle as shown and adjust vertices to get a rounder shape.



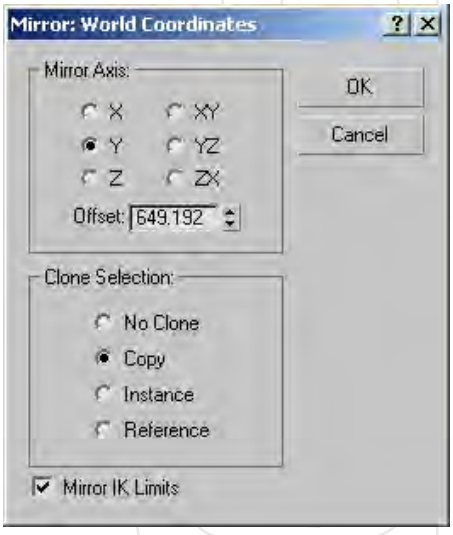
Now it's just a matter of chamfering where needed. Now the front fender is done.



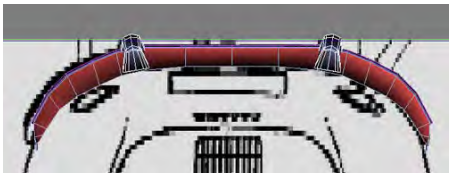
This is the finished front fender.



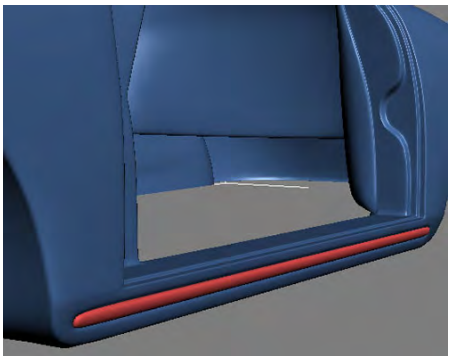
The rear fender is just like the front one with a little bit of tweaking so instead of making it from scratch, we can mirror it to the back of the car. Select Tools->Mirror from the menu. The window shown will open. The settings shown are the ones that worked for me but you will most likely need to experiment to see what works for you. Make sure you select "Copy" from the "Clone Selection:" box.



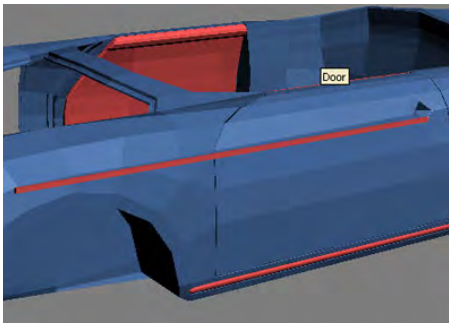
Now just move vertices around to make the fender fit around the back of the car. I won't go though it step by step because it should be easy for you by now.



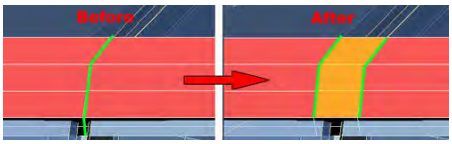
Let's make the trim for the side of the car. Earlier on we put a groove in the side of the car. Now we are going to make the trim that fits in that groove. We are going to do the same thing we did on the fender. Create a box in the side view and extrude it along to fit in the groove. I will not go through When smoothed, it should look like the picture.



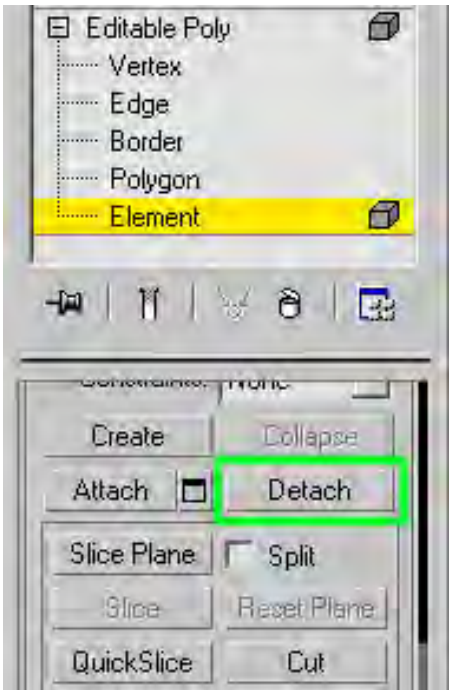
There is also some trim that goes along the side of the door. Once again, we are going to use the same process. Create a long, think box along the side of the car from just above the wheel arch to the beginning of the hole in the door. Now just do some vertex adjustment to line it up with the side of the car.



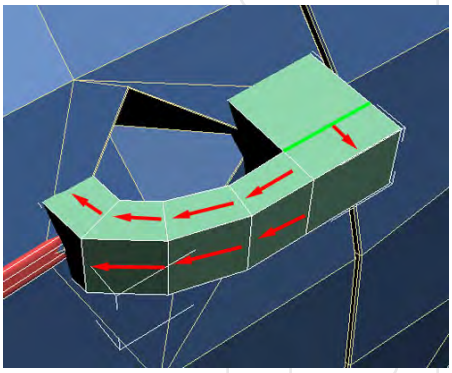
Now we have to split it so that the door can be able to open. Zoom into the area at the door crease. Adjust the edges to fall along the door crease. Chamfer the edges shown in green by a value big enough to make a wide enough gap for the door crease. The image illustrates what I mean. Delete the polygons shown in yellow.



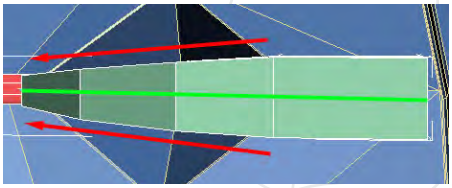
The next step is to separate the parts into two pieces of geometry. Go into element mode and select one of the halves and click the detach button. Close off each half by creating polys at the ends so there are no holes.



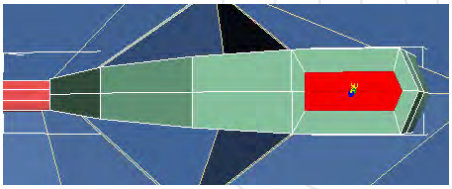
Next is the door handle. Once again, start with a box and perform some extrusions to get something like what is shown in the picture.



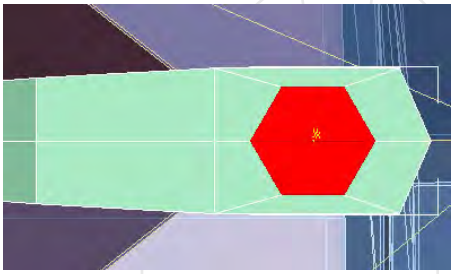
Adjust vertices to make the geometry taper. Split the geometry down the middle as shown by the green line.



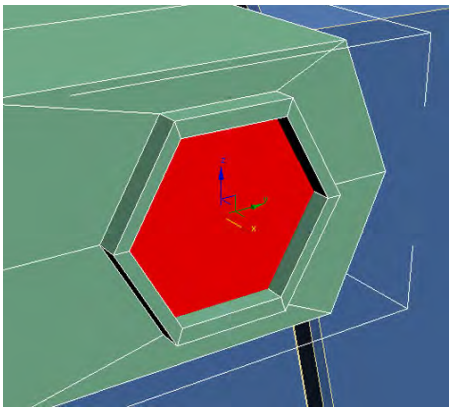
Adjust vertices and then inset the top polys as shown.



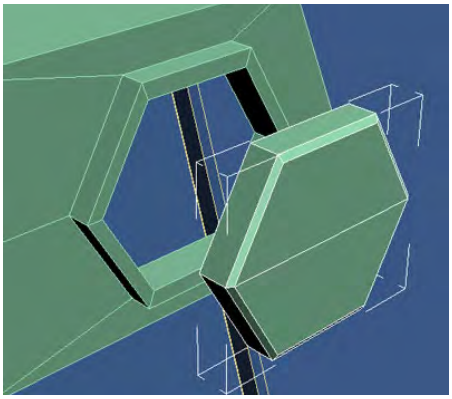
Starting the keyhole area. Re-arrange polys to form a nice hexagonal shape.



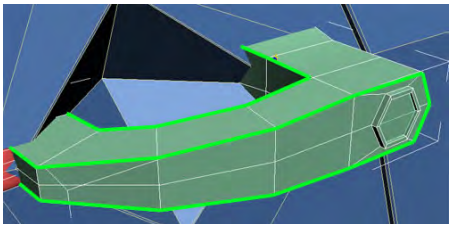
With the red polys from the previous picture selected, extrude them out, inset them and then extrude inwards. Now detach the selected polys.



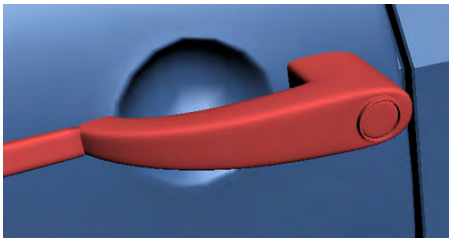
Select the edges around the detached polys and extrude them inwards to give them some depth. Then chamfer to sharpen edges.



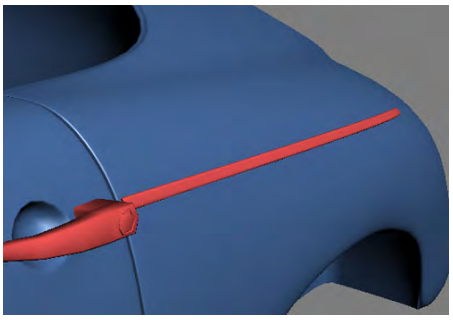
Now to chamfer the edges on the door handle itself. Chamfer the edges shown and any others you think need chamfering. Experiment with chamfer values.



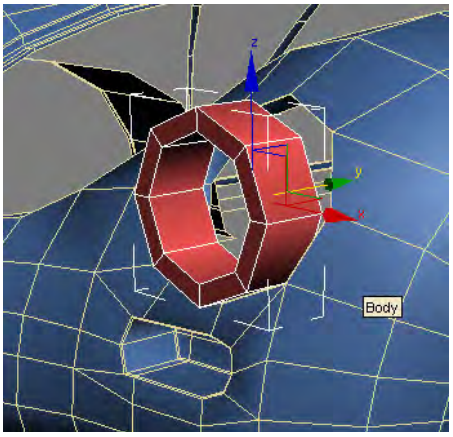
This is what it looks like smoothed and finished.



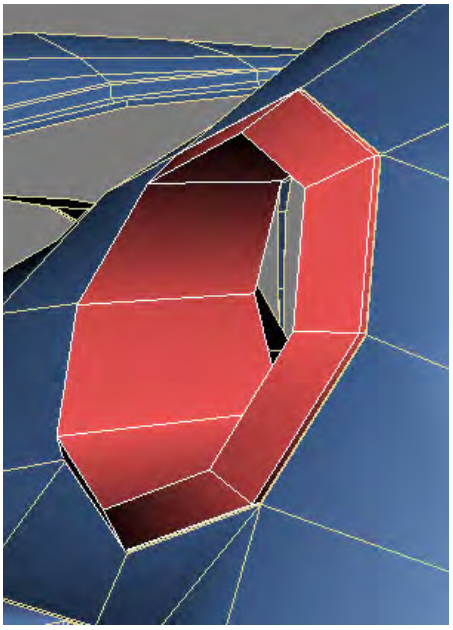
Now you can create the side trim for the rear of the car the same way you did the other trim. You should get something like the picture.



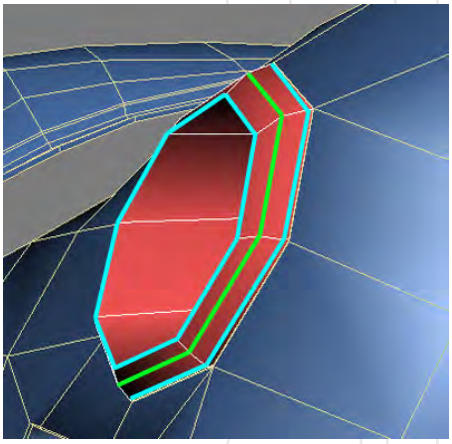
Onto the headlights. Create a tube and position it inside the hole for the headlight.



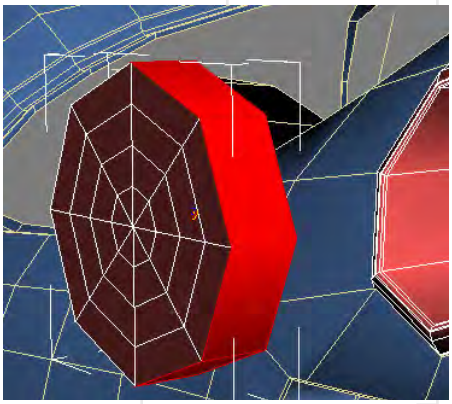
Adjust vertices at the front of the tube so that they line up properly with the hole in the car.



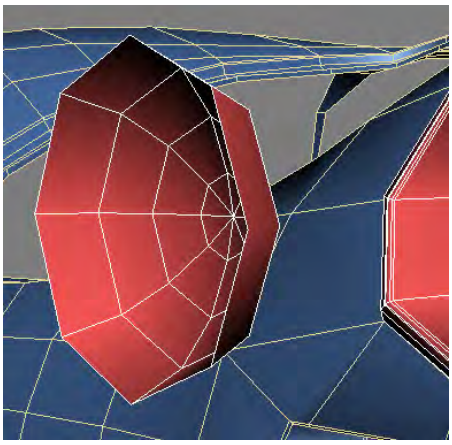
You need to add more detail to the front of the headlight tube so that it's a little rounder. Cut in the edges shown in green all aorund the light and then adjust to give some rounding to the tube. Chamfer the edges shown in light blue. Experiment with chamfer values till you have something that works for you. Toss a Symmetry and a MeshSmooth on it.



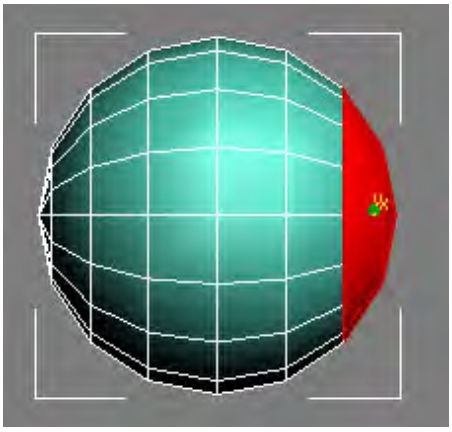
Next is the reflector inside the headlight. Create an 8 sided cylinder with three or four cap segments that can fit inside the headlight tube you just finished. Delete all the polys except the top cap polys.



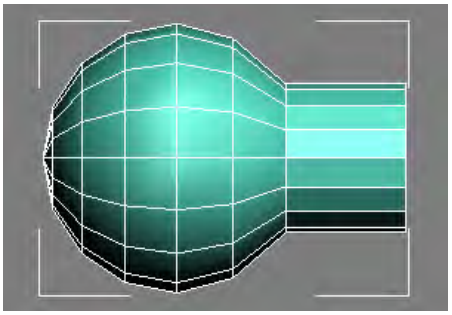
Now select the rings of edges and move them inwards to get a nice bowl shape. Now position it inside the headlight tube. Add a symmetry and meshsmooth.



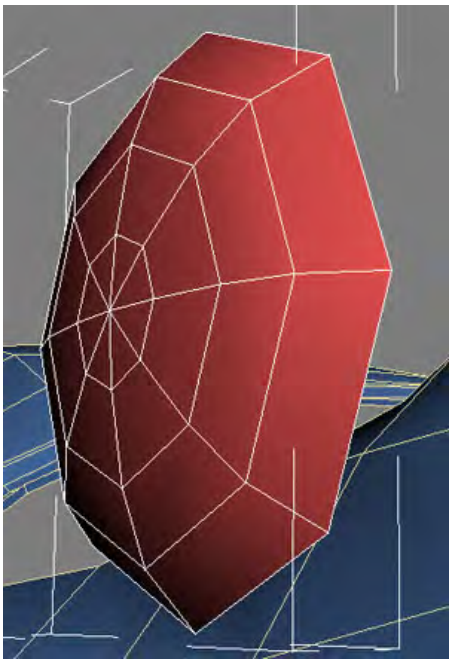
Create a small sphere and select the polys shown and extrude them outwards. Do some tweaking to get a nice lightbulb shape.



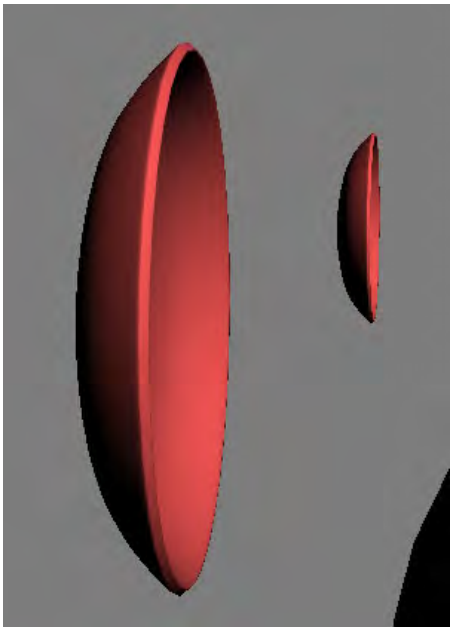
That's it for the bulb since it won't really be seen. Position it in the right position.



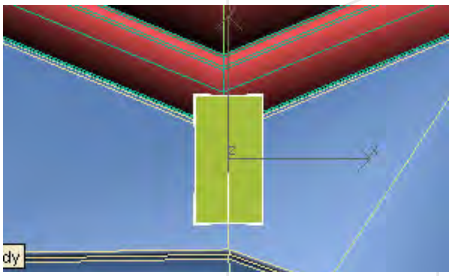
Time to make the glass that covers the headlight. Create a sphere, delete about two thirds of it and then squash it down a little to make it flatter.



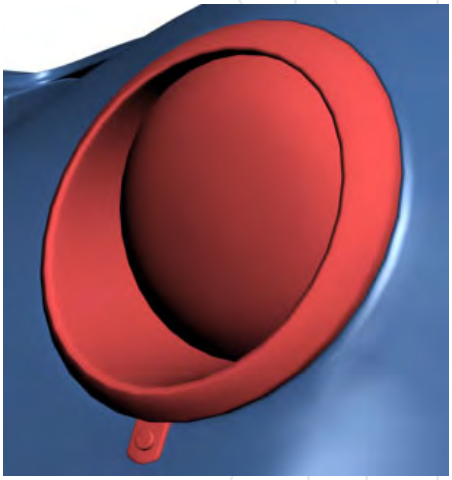
Just like the windshield, the glass of the light needs to have some thickness to it in order to make it realistic. Put a "Shell" modifier on it to give it thickness. Play with the settings until you get something you are happy with. Collapse the stack. Chamfer the edges at the ends to sharpen them. Throw a MeshSmooth and Symmetry on it. The picture shows what it looks like smoothed. Position it in the right position.



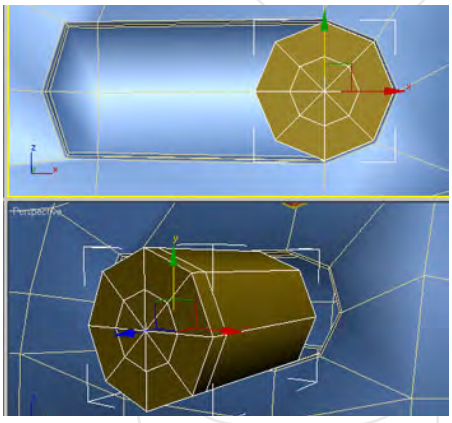
Create a small box in the front viewport, just below the headlight with 1 length and height segments and 2 width segments. This will be the little tab with the screw in it at the bottom of the headlight casing.



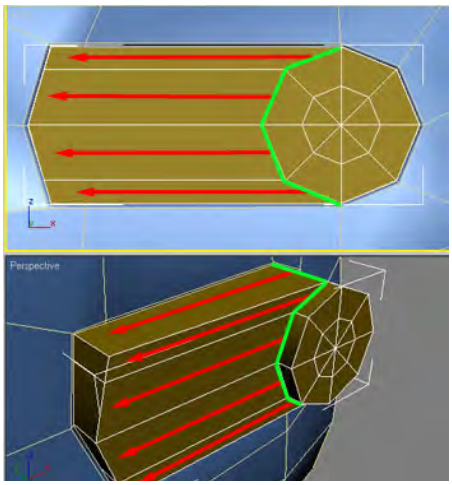
Adjust vertices and then chamfer edges. Create a small cylinder and position it in the box you just made and that will be the screw. This is a what the finished headlight looks like.



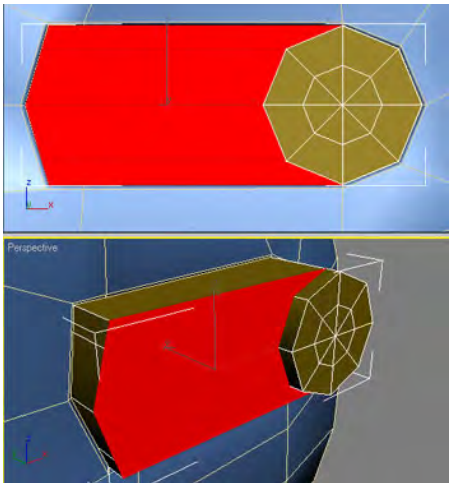
Next is the light below the headlight. Create an 8 sided cylinder a shown and position it inside the cavity in car as shown.



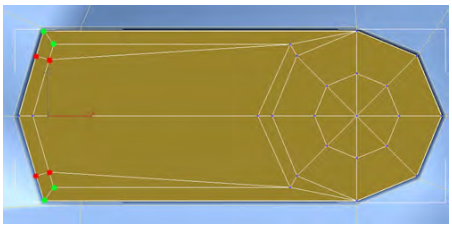
Extrude the side polys outwards.



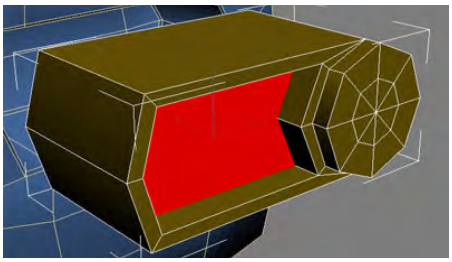
Select the polys shown and inset them by about 1 or so.



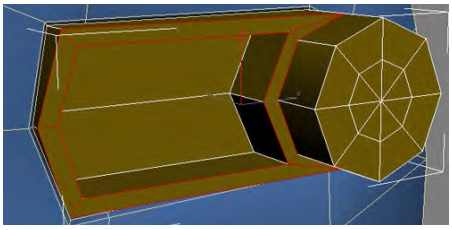
Target Weld the red vertices onto the corresponding g



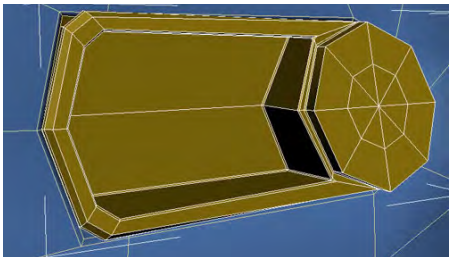
Select the polys you inset earlier and extrude them inwards as shown.



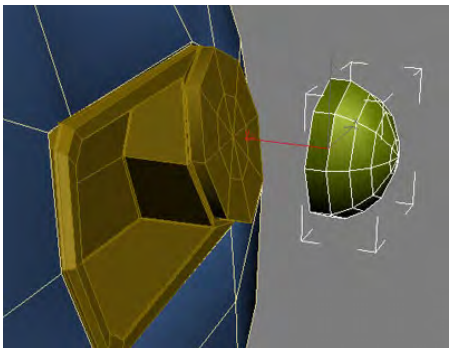
Now you have to adjust the geometry so that it fits properly in the hole. You will have to do some rotating to get it to fit right. Select all the edges shown and rotate and adjust until it fits properly.



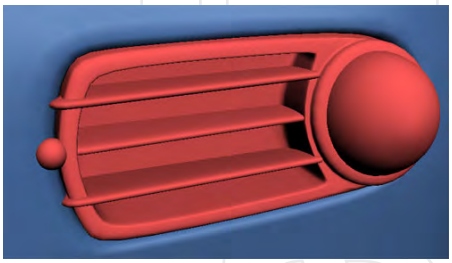
Now just do some chamfering to get the edges sharp. Play with it till you have something you like.



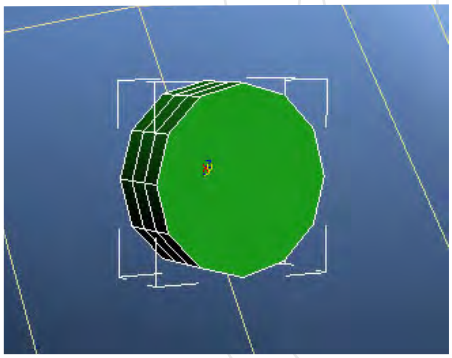
The glass for the light is done by making a sphere and cutting it in half as shown. Put a “Shell” modifier on it like before and chamfer it like you did the headlight glass. Position it where it should be.



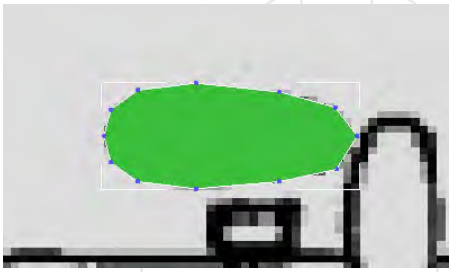
Now just make some boxes and position them in the vent as shown. Also make a sphere and place it in the position shown in the picture. This is the finished vent/turn signal light. You can copy the light bulb we made for the headlight and scale it down and place it in the turn signal light.



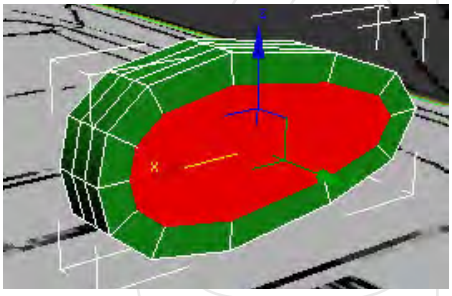
Let’s do the rear lights now. Create a cylinder.



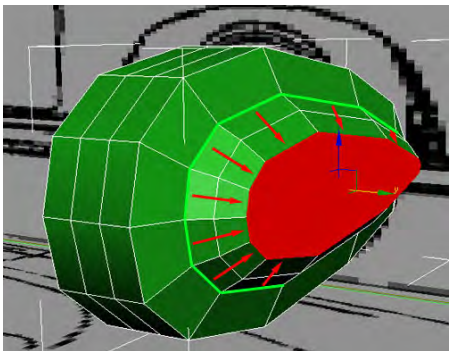
Shape the cylinder in the shape of the rear light by pulling verts around.



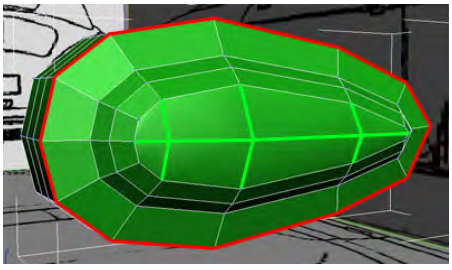
Inset the top polys as shown.



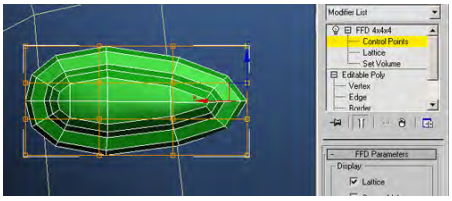
Do a couple of extrusions as shown.



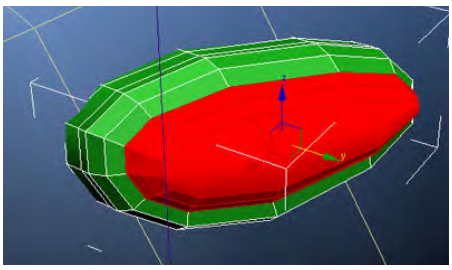
Cut in the green edges and adjust vertices to round off the top of the light. Chamfer the red edges by about 0.7 or so.



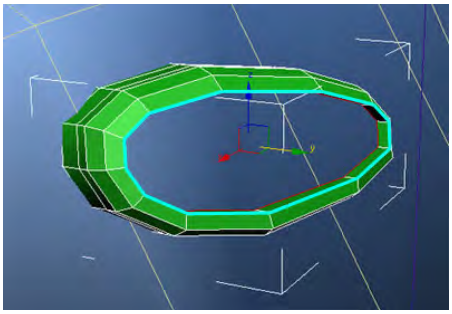
You have to adjust the light so that it curves with the body of the car. Add an “FFD 4x4x4” modifier to the geometry. This creates a lattice around the object. You can use the lattice to adjust the shape of the object. Expand the lattice sub-objects and select “Control Points.” Now as you move the control points, the geometry will change shape. Use the control points to adjust the shape of the geometry so that it lies perfectly on the car geometry. The reason I chose to use a lattice for this is because it’s a lot easier than than moving vertices and also, if you mess it up or you don’t like what it looks like, you can hit the reset button and it will revert the way it was so you can try again.



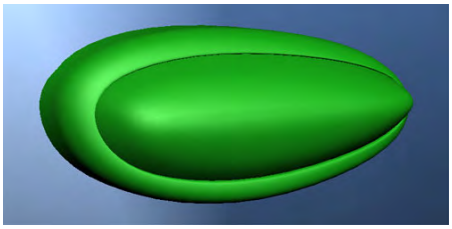
When you get it looking the way you want it, collapse the stack and then select the polys shown and delete them. Hide the detached polys, leaving just the base for the light.



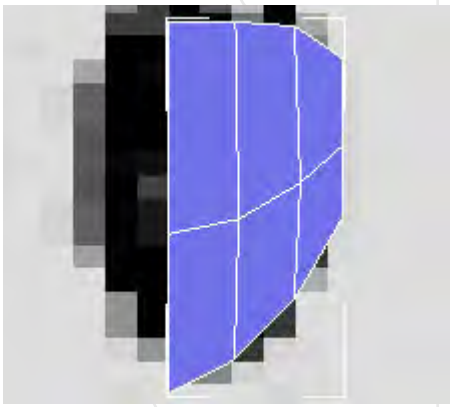
Select the polys shown in light blue and extrude them inwards. Chamfer the blue edges. Now unhide the geometry you just hid and put a “Shell” modifier on it then chamfer the edges.



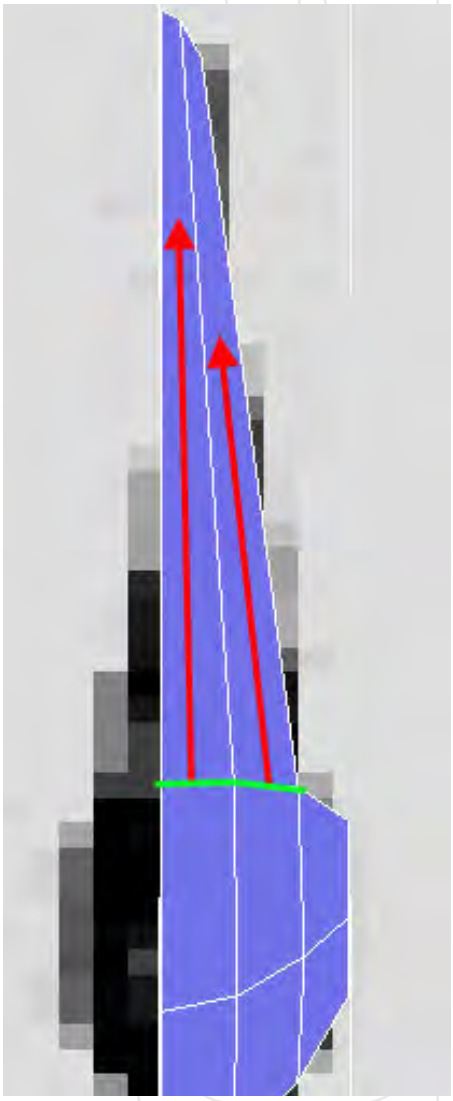
This is the finished light.



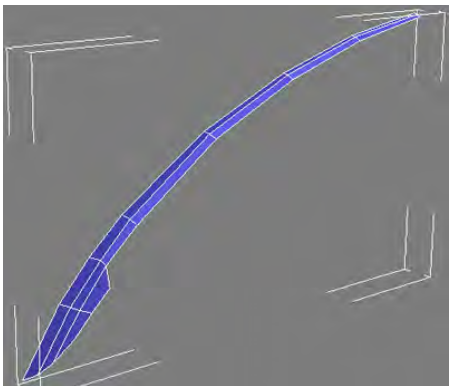
Now let’s put the handle on the bonnet of the car. Create a 2 x 3 plane in the front view and shape it like shown.



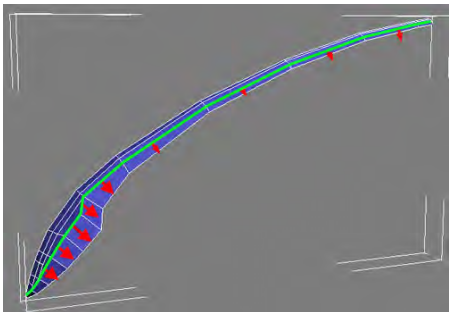
Now extrude the green edges as shown Since you are doing all of this from the front viewport, the geometry is completely flat in the perspective view. You have to adjust it so that it bends along the hood.



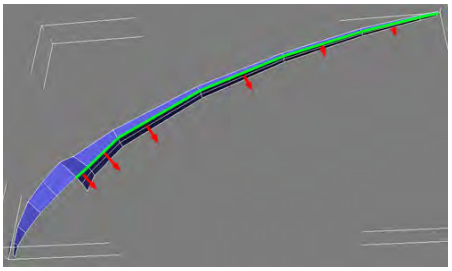
Adjust the geometry so it curves with the hood.



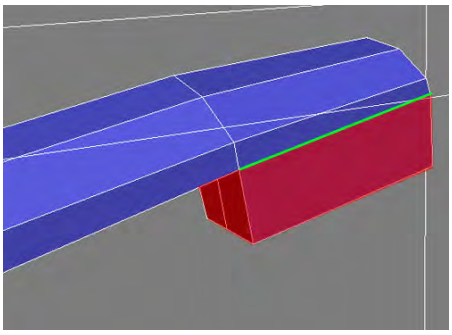
Make cuts where needed to get it to bend right. Extrude the green edges downwards and adjust vertices to shape the handle.



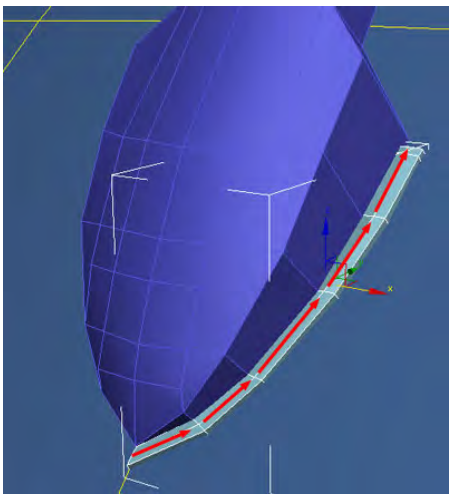
On the underside of the hanle, extrude twice and merge vertices at the tip.



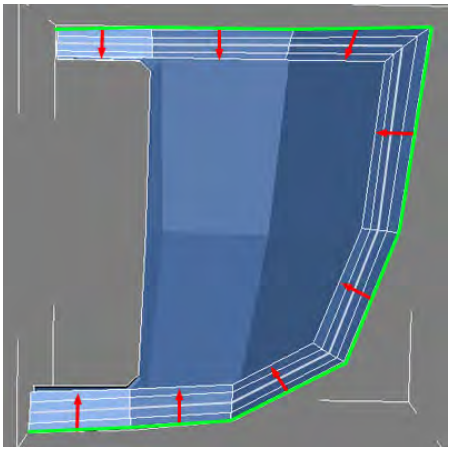
At the tip of the handle, extrude the two polys on the underside downwards to create the polys shown in red. You will probably have to smooth the hood to be able to get the handle to sit on the surface right. Put symmetry and meshsmooth modifiers on it.



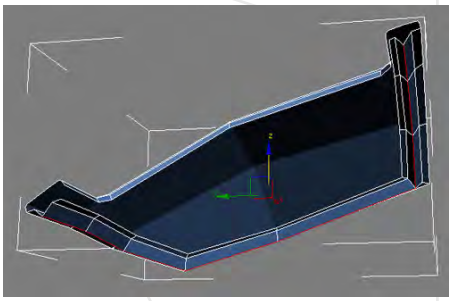
There is some rubber around the front of the handle connected to the hood. This is easily made by making a box and extruding it around as shown. Put symmetry and meshsmooth modifiers on it.



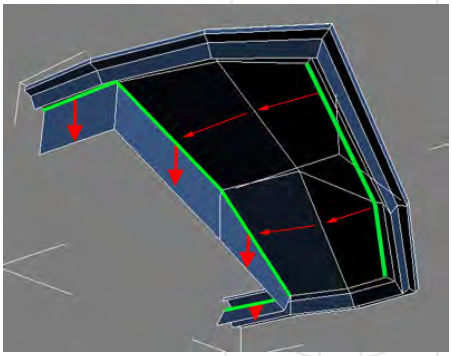
Let's put the grill on the trunk. To do this, we need to flesh out the trunk geometry. From the underside of the trunk cover, make four extrusions as shown.



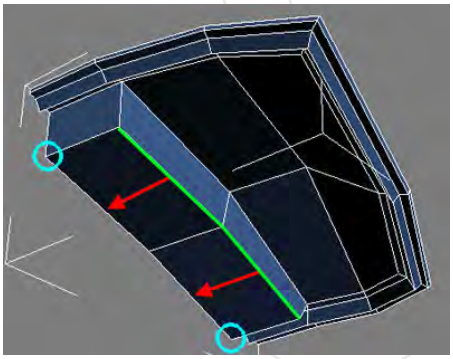
Select the middle loop of edges and pull it down a little to create a bump as shown.



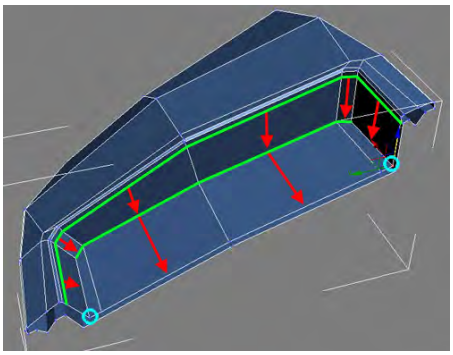
Extrude the edges as shown to create the underside of the trunk lid.



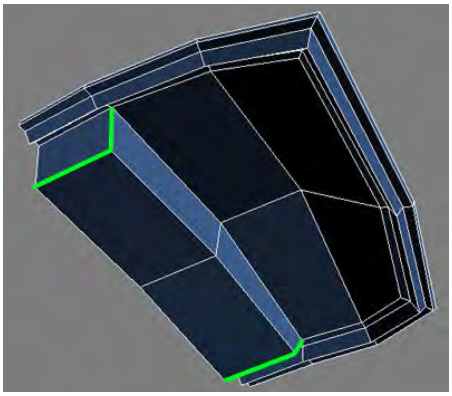
Make the extrusions shown and then weld vertices in the blue circles to close of the area.



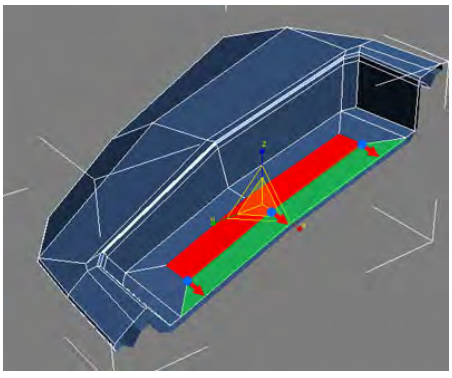
On the top side of the geometry, close off the hole as shown by making two sets of extrusions as indicated in the picture. Weld vertices in the circles.



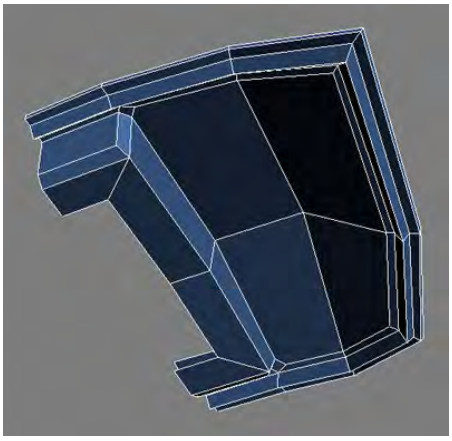
Back on the underside of the geometry, select the four edges shown in green and chamfer them by a fairly large amount so that the corners are not too sharp. I used a value of 2 but you can experiment.



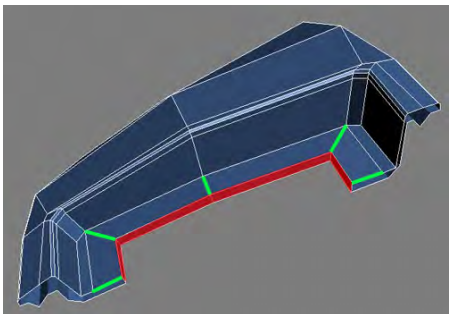
Now we need to punch a hole in the geometry for the vent. On the upper side, select the two polys on top and inset them as shown by the red polys. Delete the resulting polys shown in green. Move the blue vertices to the center line (i.e. make their x-coordinates equal to zero) then delete the red polys You will now have a hole in the top side of the geometry but not.



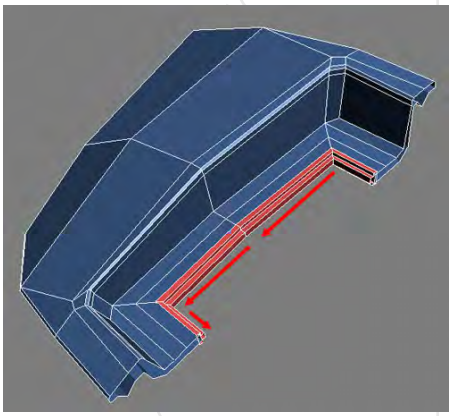
Do the same for the underside so that there is a hole in the upper and lower parts.



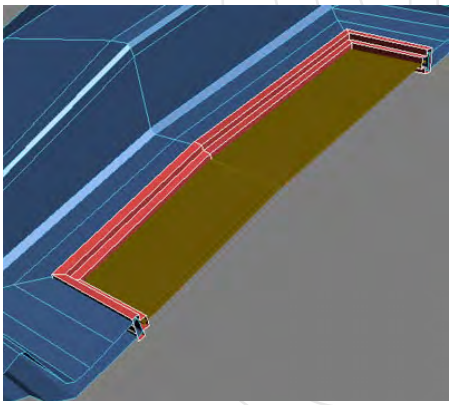
Let's bridge the holes. Create polys between the two holes as shown in red. You can extrude down and weld vertices or you can use the "Create" tool. Select the edges shown in green and use the "Connect" tool to add an edge through them for more detail. Do the same for the underside. Chamfer the edges around the hole to sharpen them.



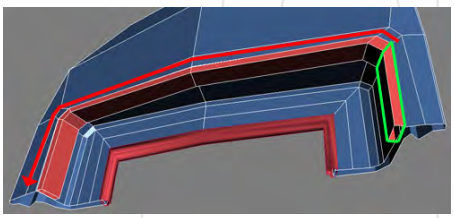
There is some rubber that lines the hole and this is easily made my extruding a box around the hole as shown. These simple extrusions should be no problem for you. As with everything else, put symmetry and meshsmooth modifiers on it.



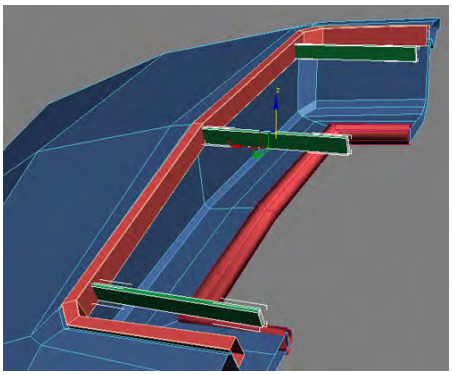
Position a plane in the hole surrounded by the rubber. This plane will eventually be textured with a fine gauze pattern with a transparency map so that it looks like a wire mesh.



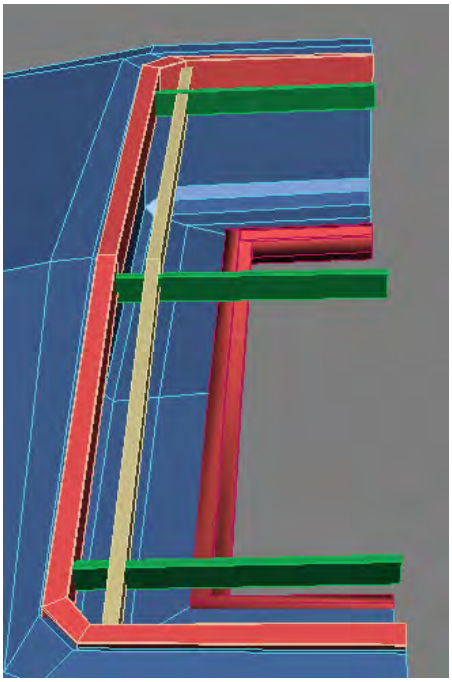
The grill is next. Create a narrow box and extrude it around the edge of the hole as shown. This box will be smoothed so chamfer the edges around it so that they get sharp.



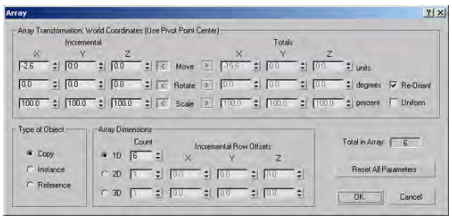
The rest of the grill is just boxes so start with a box and line it across as shown then duplicate it twice and position them as shown. Chamfer edges to get them sharp and add symmetry and meshsmooth modifiers.



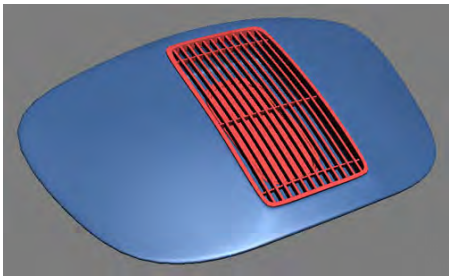
Now create another box but this one crosses the ones you just made. Chamfer it to sharpen it's edges.



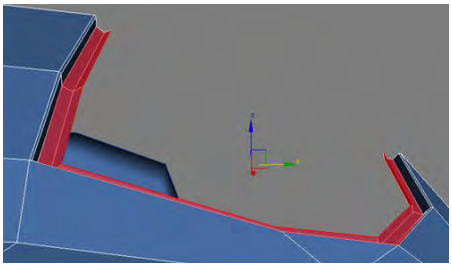
Now make an array of six of them (Tools->Array...). The picture shows the settings I used but you will probably have to experiment to get settings that work right for you.



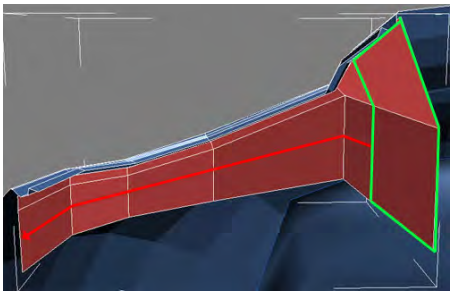
So that we don't have a lot of separate pieces, we are going to attach all the bars into one piece of geometry. Select the first of the vertical bars and hit the "Attach" button and then select the other bars. Every time you select a bar, it will be attached. When all six are part of the same geometry, add a symmetry and meshsmooth.
When everything is smoothed, it should look like the picture.



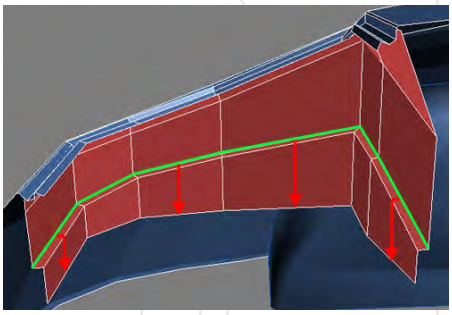
While we are still in the trunk area, we might as well add geometry to the inside of the trunk. First, let's add a lip to the hole of the trunk. Do a couple extrudes to make the polygons shown in red.



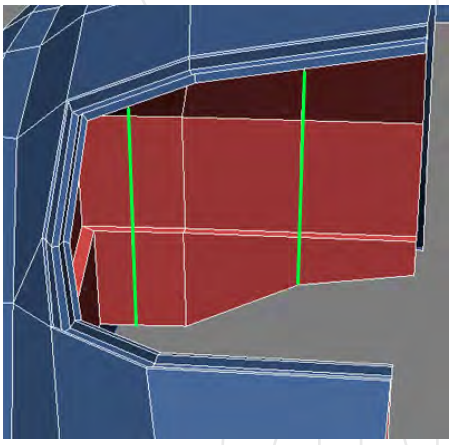
Now let's make the inside of the trunk. Create a new plane and extrude it around the inside of the trunk as shown.



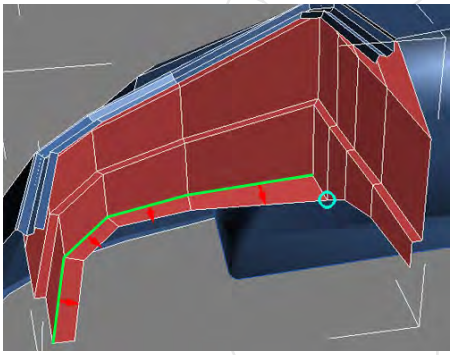
Make a couple more extrudes as shown.



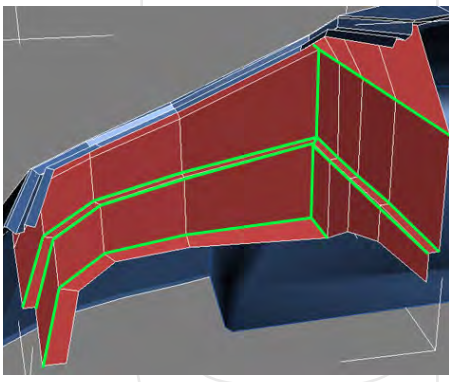
Cut in the edges shown in green.



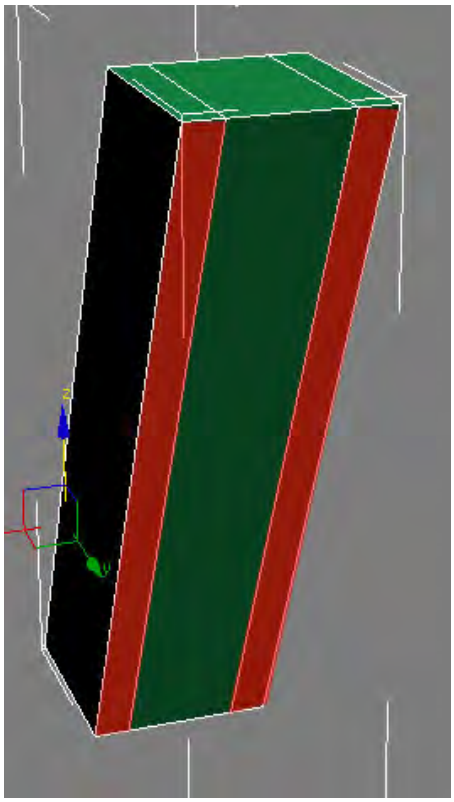
Now make the extrusion shown and weld vertices in the blue circle.



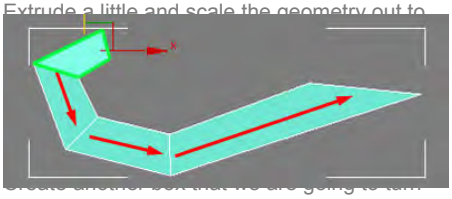
Chamfer the edges shown.



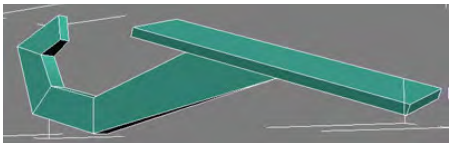
Now that the interior of the trunk has been made, we can make the hinges that hold the lid on the trunk. The trunk interior has a hole in the bottom and this is not a mistake. The engine which we will make later will fit in the hole. The hinges are really easy to make. Start with a box and extrude it around as shown in the picture. We are not going to put much detail into the hinge because it won't be seen that much.

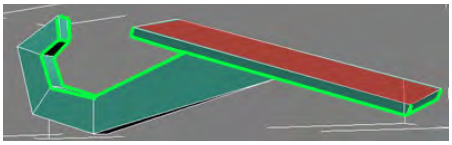


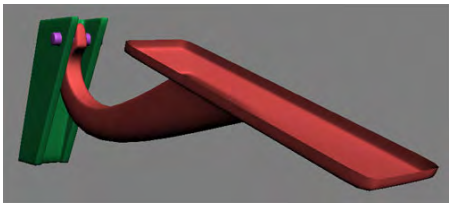
Extrude a little and scale the geometry out to



Create another box that we are going to turn into the base for the hinge. Extrude the red polys out.







Chamfer the edges and stick a cylinder through it. When you smooth everything, it should look like the picture. Now just adjust where needed so that it lines up with the trunk lid.

We have to make the latch that holds the trunk shut.

galleries

Black Male

Jacques Defontaine

www.tkio.net

Look out for our interview with Jacques Defontaine in the next issue!

Kawasaki Ninja Zx10R Visualization

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SF interior

Zoran Cvetkovic
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A 3d/2d matte painting I did from Feng Zhu concept art

There are no monsters

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